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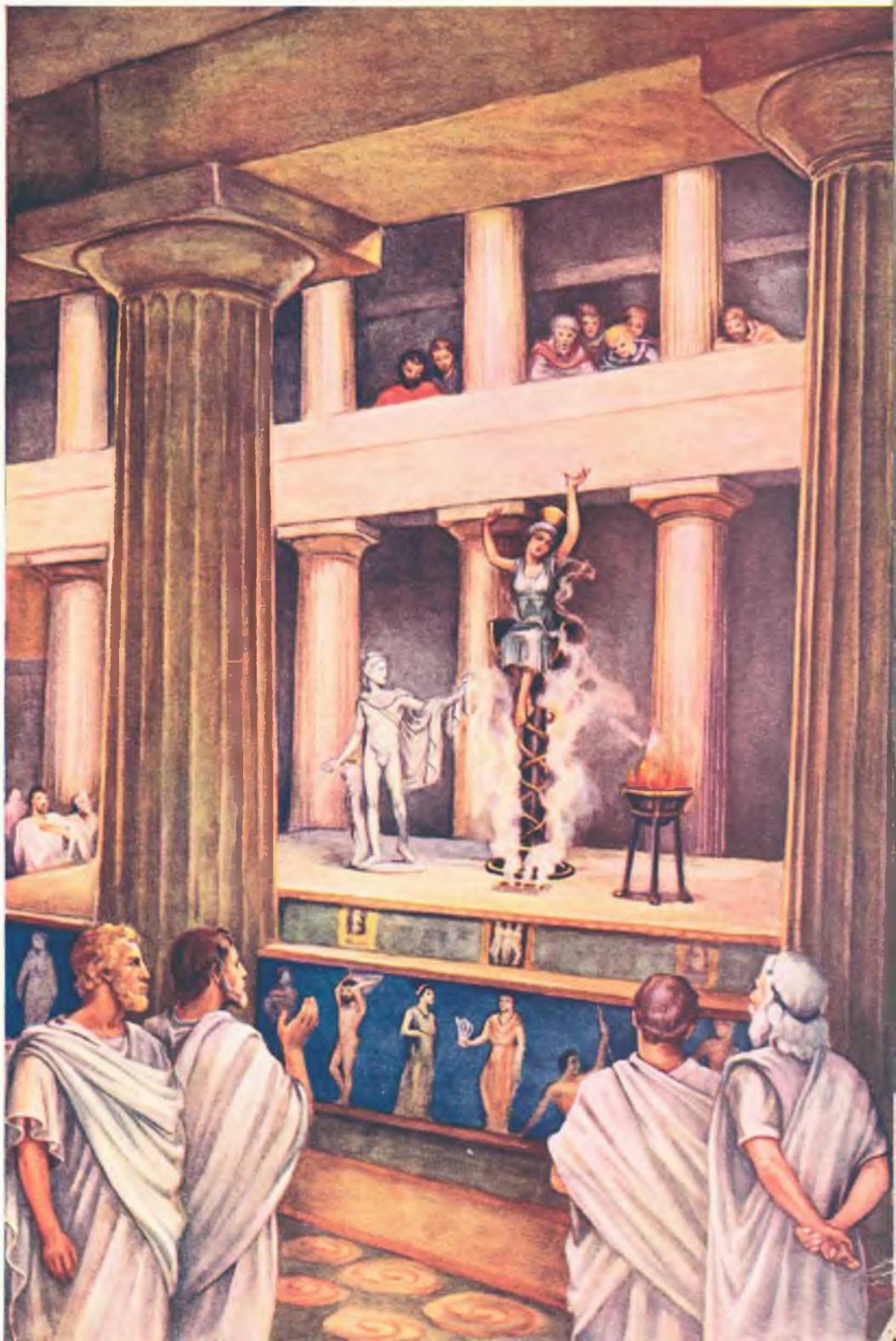
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(Each month this page is devoted to the exhibition of student supplies)



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ROSIKRUCIAN DIGEST

COVERS THE WORLD

THE OFFICIAL INTERNATIONAL ROSIKRUCIAN MAGAZINE OF THE WORLD-WIDE ROSIKRUCIAN ORDER

Vol. XXX

NOVEMBER, 1952

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THE THOUGHT OF THE MONTH

STRANGE OBJECTS IN THE SKY

By THE IMPERATOR



o element of existence has kept man so conscious of his finite being as the majesty of the heavens. There before him in the vast reaches of space were celestial bodies and phenomena which transcended his own powers and those of the things of earth. Gazing into the heavens aroused a man's sense of humility, dependence, and his curiosity about the mysteries of his own existence. Perhaps the first concept of *duality* came forth not from man's appraisal of his own being but rather as a result of his comparison of the unlimited heavens with his worldly realm.

So deeply impressed were the ancient Egyptians with the diurnal movement of the earth and the apparent traversing of the sky by the sun that the phenomena played a tremendous part in their religion. The planetary movements and the path which the planets appeared to follow through the sky intrigued the Babylonians. From the constant observations by these people, the ancient world gained its rudiments of astronomy. Notwithstanding the developments of science and the substituting of fact for myth, the heavens and their manifestations have continued to awe the mind of man. Their infinity and the seeming constancy of their phenomena have suggested to man's mind a more direct relationship to the Divine than any earthly realities. It is perhaps for this reason that most religions have made the celestial realm the abode of the Divine Being or Supreme Deity. It is customary for a worldly ruler, as a king or chieftain, to be exalted and

placed upon a dias or throne. This symbolically signifies his supremacy and transcendental station in the society over which he presides. It confers a kind of majesty upon the ruling person. Divinities or various gods were likewise thought to rise in power and eminence above earthly things. The infinity of the heavens seemed to correspond to the magnitude of their person and prominence. The sky was an appropriate realm, therefore, for omnipotent beings and all things related to them.

When the common man looked skyward, he did so with mingled feelings of reverence, awe and fear, as evidenced by his rites and writings. Any celestial phenomenon which appeared strange or new to him and was not immediately explicable was attributed to supernatural causes. Most often it was thought to be a Divine visitation, a sign or admonition from the deity because of some dereliction of moral duty by man. It is only in relatively modern times that man has conceived the planets as a habitat of other living intelligent beings. Before the time of Copernicus such a thought was even held to be a sacrilege and not consistent with prevailing astronomical theories explaining our universe. It was not strange, then, that unusual objects or happenings in the sky were usually cast in a cloak of *supernaturalism*.

The advance of astrophysics and the more common acceptance of science have stimulated the imagination to find mortal instead of immortal explanations for things seen in the sky. More and more the thoughtful and reasoning person has been willing to accept

the plausible explanation that the sudden "ball of light" streaking across the night sky was a meteor. Planetariums portray and science museums exhibit meteorites, fragments of meteors, as actual *physical visitors* from outer space. Newspapers have published the finding of meteor craters and have shown photographs of them. Such scientific findings have only quickened the popular imagination by their hypotheses about the planets, how they were formed, what conditions probably prevail upon them. They speculate about life that may exist upon various planets. These thoughts have kept active the basic emotionalism, the reverence, the curiosity, the mysterious appeal of the unknown.

It was natural that, with the use of rockets for warfare and the theories as to their future application to space travel, the strange objects in the sky should be considered in the light of these newer ideas. Psychologically, there began a transition of the relationship of ideas. No longer were these happenings in the sky Divine visitations because of evil human conduct. The theological influence was gradually being subordinated to the ideas presented principally by popular science writers. Man's interest was now focused upon the worlds above in the sense of their being competitive realms with his own earthly abode. Man's curiosity about these worlds above was transferred to the conceived beings of these other worlds. In other words, he presumed that they had suddenly developed an interest in earth, that they were the cause of the strange lights, disks, flying saucers and the like which he saw—or often thought he did.

The mass suggestion gripped many persons who scanned the heavens closely, perhaps for the first time in their lives. They observed much common phenomenon—which was unusual to them—and conceived it to be new strange manifestations from outer space. Many persons were reluctant to admit that the sudden flash of light seen in the sky and then as quickly disappearing was, in all probability, a meteor. Such an explanation, obviously, detracted from the emotional appeal and stimulus to the imagination. This situation was like that of those persons in the Middle Ages who thought the show-

ers of meteors were lost souls descending into Hades. They would have opposed any less sensational and appealing account.

The most striking note in the current flying saucer rage is the belief that never before have such strange objects appeared in the sky as are now reported. Those who think thus reveal their susceptibility to the prevailing current mass suggestion and, of course, their lack of knowledge of historical facts. They insist that what they believe to be the present "unusual phenomenon," witnessed by many, is proof of current efforts by intelligences on other worlds to communicate with, if not to invade, the earth. The fact of the matter is that objects equally as strange as flying saucers—if not more so—have been seen in the sky for centuries. For well over a hundred years science has made a record of such phenomena which were seen by many thousands of persons.

Unexplained Wonders

Dr. H. Spencer Lewis, twenty years ago, compiled a list of startling phenomena in an exceptional article. The facts amazed, at the time, not only the scientific world, which recorded the incidents, but the general populace as well. The following facts are excerpts from Dr. Lewis's article. In Ireland on May 14, 1849, black rain fell heavily. Jet black snow was also reported. The *Annual Register* of 1849 related that black rain fell upon Ireland. Detailed description of the rain was given and the event proved. *The American Meteorological Journal*, 4-193, reports that black rain fell in Ireland on April 30, 1887. *Symons Meteorological Magazine*, 43-2, describes black rain in Ireland October 8-9, 1907. Similar rains were reported throughout the world.

Various colored rains were reported in Switzerland on January 20, 1911. *La Nature* of 1888 reports that on August 7 black ink fell at the Cape of Good Hope. *Knowledge*, 5-190, reported in its columns black rains in the years 1878 and 1884. Red rains were reported frequently also. The magazine, called *L'Astronomics*, 1888-205, reports proved records of a rain in the Mediterranean region that lasted twelve days. The substance that came from



the heavens was like animal matter having the color of blood. Indisputable records tell of an orange-red hail that fell in Tuscany, Italy, March 14, 1873, and of a lavender colored rain in France, December 19, 1903. Another scientific magazine reports a similar rain in Ulm in 1812. Professor Compine reported in a scientific journal that on December 28, 1860 in Western Siena a deep red rain fell copiously for two hours. For several days thereafter similar rains were carefully recorded by investigators.

Rain was not the only object that fell from the sky. Incidents occurred that reminded man of the Biblical account of manna falling from the heavens. The well-known *Timb's Yearbook* of 1848 records that, in Persia, a substance fell from the sky which was so peculiar that it was unlike anything ever seen before. The natives noticed that sheep ate it. They finally ground it into flour and made bread from it. Substances quite similar fell elsewhere. The magazine *Annual Register* of 1832 states that, in March of that year, there fell in the fields of Russia a combustible yellowish substance which covered the ground two inches deep for an area of six or seven hundred square feet. In the well-known magazine *Philosophical Transaction*, 19-224, is the record of November 15, 1865, when there fell in the Counties of Limerick and Tipperary showers of matter much like butter or grease. The Bishop of Cloyne recorded in his accounts that for a good part of the spring of 1695 there was a clammy yellow substance like butter that fell in the fields. The bishop says that it fell in lumps as big as the end of one's fingers. The inhabitants discovered that it had medicinal properties and gathered it in large pots and preserved it for many years. A similar substance fell near Rotterdam in 1832 and Genoa in February, 1841, and in hundreds of places throughout the world. Various living things have fallen from the sky in addition to the well-known rains of frogs.

Dr. Lewis, in this same account, relates that many strange things have been seen moving about in the sky from time to time. For instance, it was reported from Huntington, West Virginia, in the *Scientific American*, 115-211, that a luminous object was

seen on July 19, 1916, about eleven o'clock p.m. When it was observed through powerful field glasses it appeared to be a dirigible. Bishop John L. Michael tells, in the magazine *Review*, of how he and ex-Governor Woodbury observed a torpedo-shaped body moving through the air *long before dirigibles had been invented*. A scientist in the *Royal Observatory* in Greenwich, November 7, 1882, saw a cigar-shaped body moving through the sky at night and the description given is typical of a Zeppelin.

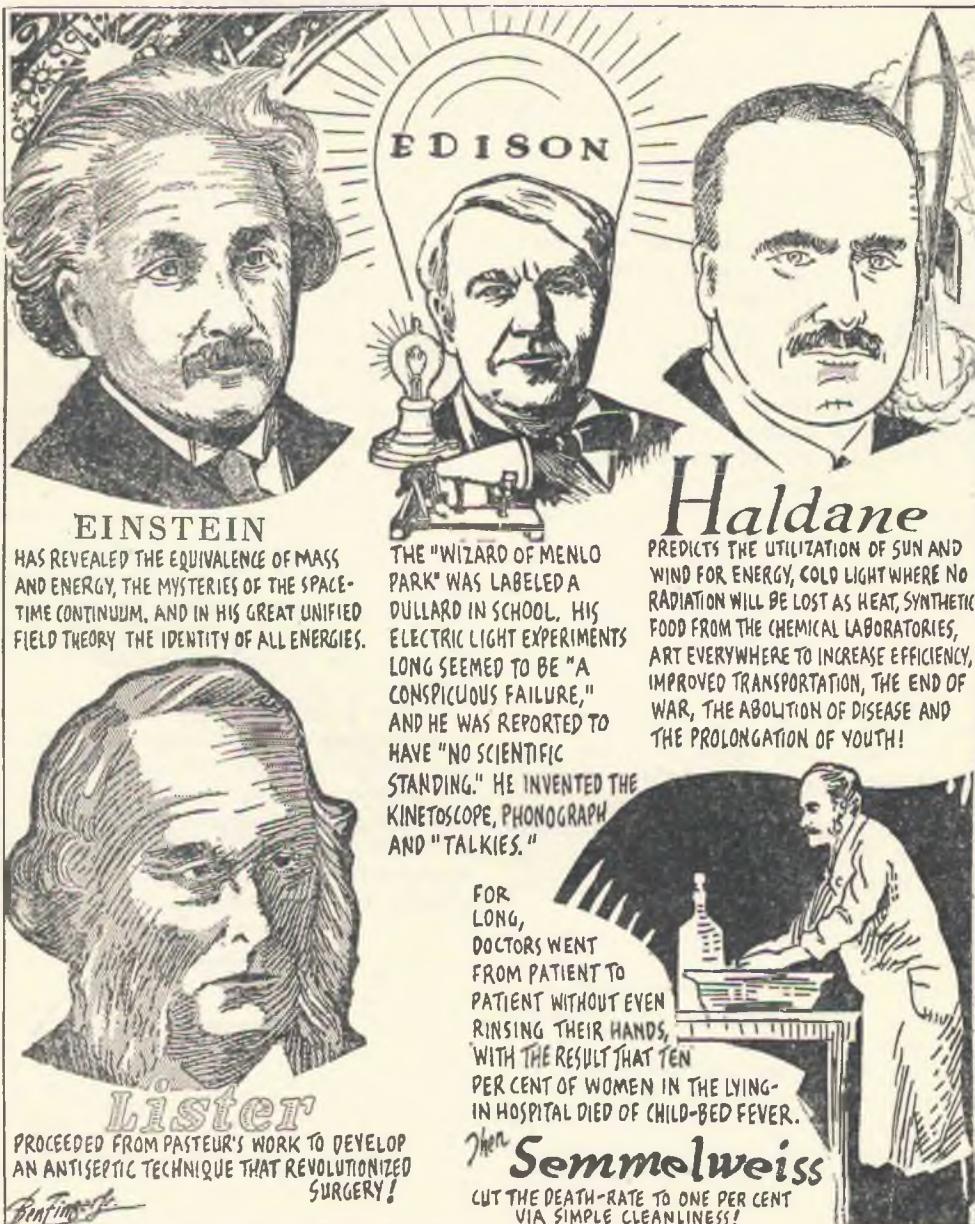
These phenomena are every bit as mysterious as the currently reported flying saucers. Science has attempted, with little success, to explain these strange occurrences. Little-understood basic laws could, however, explain many of these startling happenings. Others, such as the dirigible-shaped luminous objects, could be inferred as being visitors from space. At least, if they were (and there is as much ground for presuming they were as there is for the flying saucer) then contacts with earth from other planets are most certainly not unique in our time. A good portion of the public are not actually open-minded in an investigation of the phenomenon. Just as centuries ago all such objects in the sky were attributed to supernatural causes and all other ideas rejected, so many persons today refuse to entertain any conclusion but that what is now seen must be visitors from space. The imagination once whetted gives a strong emotional impetus to its idea. All else is, by contrast, less appealing and, therefore, less acceptable.

Current Claims and Bulletins

Numerous semi-occult groups have issued bulletins purporting to give complete and authentic information on the flying saucers. In most such instances, these groups are merely trying to capitalize on the wave of popular interest. They come out with fantastic details in their literature for those who are looking for something to confirm their opinion that "little men from another planet" are guiding the flying saucers across our sky. If one fails to accept the tales as issued in the bulletins by

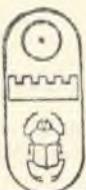
(Continued on Page 413)

"OPEN MINDS" - - - By Ben Finger, Jr.



God has couched so many things in his visible works, that the clearer light a man has, the more he may discover of their unobvious exquisiteness, and the more clearly he may discern those qualities that lie more obvious.

—ROBERT BOYLE



Triads and Sevenths

By ETTORE DA FANO, Ph.D., F.R.C.

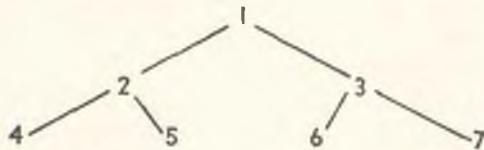
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UR senses and our objective mind are unable to perceive and apprehend the great singleness of the Absolute. What we realize is the plurality of partial expressions or manifestations, originated by refraction of the One.

There is one law by which our mind refracts the One into many and each of the many into many more. To substitute for the lost unity, we establish order as an expedient and, as a first step, we classify the many. In doing so, we discover a pattern which is invariably the same, no matter what the elements to be classified are, for the law by which our mind refracts a unit is invariably the same. We find that the categories are always three or seven or multiples of these numbers. Sometimes the categories assume the aspect of steps, phases, degrees, or thresholds.

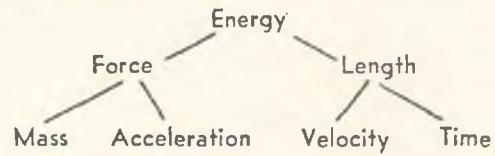
As a calcite crystal refracts a beam of light into two beams of "polarized" light, so our mind refracts a unit into two partial manifestations which are opposite in polarity or complementary to each other. This is the principle underlying the Law of the Triangle. But in many cases the two partial expressions of the unit are refracted once more. Thus, the original unit differentiates into two, giving a total of three; each of the two differentiates into two more, giving a total of seven, as shown in the diagram:



This general metaphysical rule can be illustrated on one example taken from the realm of physics. The physicist operates with dimensions which are related to each other as follows:

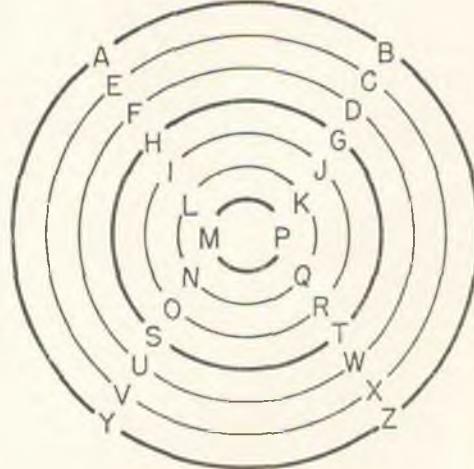
energy is the product of: force \times length;
force is the product of: mass \times acceleration;
length is the product of: velocity \times time.

We can show this relationship on the following diagram:



These are the *seven* principal dimensions of physics. The diagram shows *three* levels. And, indeed, the physicist singles out of the seven a group of three which he calls the fundamental dimensions.

There is another way of graphically representing the refraction into three and seven—namely, by drawing seven concentric circles, each representing one category, phase, or threshold. The first, the fourth, and the seventh circle represent then the basic categories, phases, or thresholds:



Language and Mathematics

The Word that was at the beginning, and is now lost for man behind the manyfoldedness of refraction, appears

to us as seven categories of words or "parts of speech." The first words uttered by man were *interjections*, expressions of undifferentiated feelings. They differentiated into *substantives* for objects in space, and *verbs* for actions in time. The substantives were modified or limited by *adjectives*; the verbs, by *adverbs*. Words are united by *conjunctions*, and were brought in a natural relationship by prepositions. But three are the basic categories: substantives, adjectives, and verbs.

Mathematics, being a kind of language, must show the same regularity. And, indeed, there are seven algebraic operations: 1) *addition*, 2) *subtraction*, 3) *multiplication*, 4) *division*, 5) *power*, 6) *root*, 7) *logarithm*. But there are three orders or levels: a) addition and its opposite; b) multiplication and its opposite; c) power and its two opposites.

Between the seven thresholds represented by the circles, there are six intervals (see diagrams); and whatever intervals there are in nature, they appear to us in groups of six or multiples of six. Six are the tenses of verbs in English; twelve, the months of the year.

Energy and Matter

The pattern is uniform throughout the physical universe. There are seven levels of energy-matter, whereby each subsequent level represents a lower degree of free energy and a higher degree of materialization:

1. Electromagnetic waves
2. Electrons, protons, etc.
3. Atoms
4. Molecules
5. Gases
6. Liquids
7. Crystals

- I. Level of energy quanta
- II. Level of material quanta
- III. Level of aggregate matter

Six ranges of electromagnetic radiations known, contained within a frame of seven limiting wave lengths:

1. Gamma Rays
2. X rays
3. Ultraviolet Light
4. Visible Light
5. Infrared Light
6. Radio Waves

- I. Below visible
- II. Visible
- III. Above Visible

The visible light breaks down further into seven colors, three of which are regarded as basic.

There are seven categories of chemical elements, according to the number and distribution of the electrons in their atoms. In the atoms, the electrons spin around a nucleus, like the planets around the sun, following orbits which are grouped in concentric "shells." There are atoms with one, two, etc., up to seven shells. The number of possible arrangements is $2 \times 7 \times 7 = 98$, forming two octaves of octaves of elements. The elements can also be classified in three main groups, according to their chemical properties: a) electro-positive, typified by the alkali metals; b) electronegative, typified by the halogens; c) inert, typified by the noble gases.

The seven crystal systems, listed in the order of increasing symmetry, are:

1. Triclinic
2. Monoclinic
3. Orthorhombic
4. Rhombohedral
5. Hexagonal
6. Tetragonal
7. Cubic

Crystals can also be classified in seven groups, according to the type of force which binds the elementary particles.

The Organic World

The same regularity is to be found in the organic world. The vital impulse, manifesting through matter, divides into two currents (like the wind on a street corner) and then divides again. From primordial forms, it creates plants and animals, and both differentiate further with ever-increasing specialization. A system of classification of living forms must, of course, reflect these stages of evolution. So, animals and plants are classified in systems that are identical in principle and comprise seven categories:

1. Phylum or Division
2. Subphylum or Subdivision
3. Class
4. Order
5. Family
6. Genus
7. Species



In spite of the great difficulties in classifying organisms and the considerable differences of opinion among biologists, the number seven occurs again and again. For instance, all animals are classified in $2 \times 7 = 14$ phyla. The subphylum of Vertebrata subdivides in seven classes. The seedless plants comprise three divisions and seven classes. The division of seed-bearing plants contains $9 \times 7 = 63$ families (this is perhaps the best exemplification of the Law of the Triangle, because the number 63 is derived by progressive doubling of the unit: $1 + 2 + 4 + 8 + 16 + 32 = 63$). The subdivision of Angiospermae has seven orders, and so has the class of Monocotylae.

And so one could go on and on, covering all branches of physical and biological science, and prove even by mere statistics that this uniformity of pattern is beyond coincidence.

The Alphabet

The reader will have noticed that the diagram with the seven circles contains the twenty-six letters of our alphabet in a seemingly strange arrangement. The letters are divided in two groups of thirteen each, each group displaying main traits or characters complementary to those of the other. One group contains all the letters which for their sharp and strong sounds suggest masculine character; the other group in-

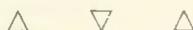
cludes all letters of milder, feminine sound. The "male" letters, listed in the order they appear in the alphabet, are on the right side of the diagram; the "female" letters, also listed in the order they appear in the alphabet, are on the left side.

The central or pivotal letters, the seventh of each group, are *P* and *M*, suggesting *Pater* and *Mater*, *Plus* and *Minus*, or the active and the passive principles.

Using the resulting pattern as a metaphysical symbol, the outer circle encompasses the realizations of finite and definite objects, as symbolized by the letters *A* and *Z*, the beginning and the end.

The middle circle represents the threshold to the psychic realm, where the two rational, masculine functions—thinking (*T*) and feeling (*G*)—and the two nonrational, feminine functions—sensation (*S*) and intuition (*H*)—are the keys to understanding.

The innermost circle represents the threshold to the Cosmic realm, open to the seeker only by way of active *Prayer* (*P*) and of passive *Meditation* (*M*). Beyond this seventh threshold, crossed only by few, is the undifferentiated and objectively unknowable—not to be expressed by word or number. This realization makes comprehensive the singleness of the Absolute.



SEAL YOUR THOUGHTS

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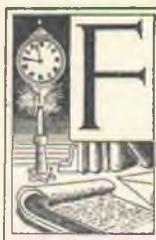


For Your
Christmas
Mail

Children and the Cinema

By KATHERINE MCLEAN

(From *Psychology Magazine*,
London, March 1952)



ROM time to time the Press airs the views and findings of various bodies regarding the increasing aggressiveness of the youth of today. The scapegoats differ. At one time schools were blamed as being "too dull," and teachers wondered if they were expected to emulate Dick Barton in school hours. But always the subject of films for children crops up.

Now we have an announcement that films of sadism and violence are to be banned.

Not before it is time. We cannot, however, hope—nor perhaps even wish—that certain crime films should be abolished. Sherlock Holmes ranks almost as a classic . . . the point that should concern all in charge of children is *what films they are to be allowed to see*.

The longing for excitement appears to die a natural death when the boy or girl has some specific aim in life—I have not noticed young people "swotting" for their School Certificate languishing because of lack of time to spend at the cinema.

But every child has not an aim in life. In my opinion the majority of such children come from homes where, apparently, little or no parental supervision is exercised.

Dare I say that this longing for excitement via the cinema dates back to the time when thoughtless parents have taken small children to see some quite unsuitable picture? "Children of tender



age don't understand," you say? I thought so too, until Joan came to see me one afternoon when she was on "short time" at the mill. She had a tiny boy of three with her.

"We're going to the pictures," she told me, and laughed when I said that the baby couldn't possibly understand the film.

"Oh, but he does," she said, "he *loves* going to the pictures!"

You cannot feed a child with poison without developing in him a taste for the drug—always providing it does not first kill him!

Study the queues outside any cinema in the school holidays. You will find the majority of the children come from poor homes. For a few pence they can obtain warmth, brightness, companionship and thrills. Here, for a space, the child may enter into a dream world. That is what it is, because whilst children dislike emotional "death-bed" or "parting-from-a-loved-one" scenes they can "take" murders and the like without flinching.

Have you ever been lured into a spy ring? Have you ever been the victim of attempted murder or kidnapping? Have you ever found a man, dead or alive, in your wardrobe?

For every "yes" there are a thousand "noes."

And as an impressionable girl will gaze for hours in the mirror after a dose of Dorothy Lamour, so may a boy ponder the deeds of daring and murder he has witnessed . . . with the result that one has but to open the paper to



read some horror effected by small boy or youth.

Without doubt the cinemas might be a power for good. (Teachers are using films in schools.) Tiny children flock to the film clubs which operate every Saturday morning for children, who must be members. Wardens—older children—keep order. There are, however, very few children over the age of eleven who attend, for in the class from which the majority come they are required to help in the house, or to run errands. The average age of many clubs is eight years! It has been said: "Give me a child until he is eleven!" What he learns after will never be so clearly imprinted upon him as the teaching of those earlier years.

The management does its best to secure suitable films; at some clubs some form of a prayer is said . . . after which the poison is administered! But it would be a brave management which dared to spring-clean where the "serial" is concerned. It is, without doubt, the favourite. As one child said: "It always ends at the most exciting part."

But should children *like* to see a man trapped in a blazing car? Should their interest be caught to such an extent that they wait eagerly through seven days for the next episode, which will end in just another such thrill?

Is it right for children to be so moved, emotionally, that *they climb on to the seat, and then to the arm* of the seat, biting their nails as the excitement reaches its climax, when, like emptied sacks, they slump into their places once more.

Yet these self-same children cheered a "Piggie" cartoon laughing merrily at the comical antics; they cheered the title of a feature "The Tower of London," only to slip off to the toilets ("We might as well go now," I overheard) during what proved to be an architect's dream, but most unsuitable for children. They *loved* a "How to Make" item, with many a muttered "I could do that!"—and there you have it—children like to be amused; they enjoy seeing how to make things, if within their power of execution at home.

And thrills? You can't stop the poison all at once, but there are so many

"clean" thrills. I have seen a class of children sit on the edge of their chairs in breathless excitement during a school broadcast of "Joseph and his Brethren," or "Moses and Pharaoh"—and it was a class of *tough* children in the poorest part of a town!

There are the wonderful folk-lore stories of our own, and other lands. There are the classical stories of Cinderella and the like which I should like to see filmed, not as cartoons but as "straight" plays, plus pantomime glamour. A few years ago I saw a whole theatre packed to the doors, matinees included, for "Where the Rainbow Ends." How the children loved it. It was the topic of their day for a long time.

"I've seen pantomime on a stage," said a child whom I questioned, and she spoke wistfully, as though such wonders could not happen at the cinema!

Schools are cultivating the child's innate love of the theatre, with the best at its command. Can the cinemas do less? It seems so.

How shall this taste for crime be changed?

When town children were evacuated to the country during the war years I have no doubt that many disliked the change at first, but even those who returned to town must carry some delightful visions of the years spent in the country.

I would ask that the thrills of crime and "gangster" films be changed for the thrill of adventure—history; great dramas; nursery classics; Shakespeare; travel; oh, yes, I want the best. Nothing but the best is good enough for our children! We aim to give Health service to rich and poor, then let the wonders of our literature, which is the natural heritage of the better class homes, be set before the poorer class, which spends three nights out of four at the cinema.

They are candid judges, these children of ours. At the moment they prefer to see half a dozen people "done in," and the "juicier" the murder the better, as a fourteen-year-old told me. Little by little their tastes will change as the diet changes. Not all at once,

maybe, but if the B.B.C., which so often *bore* me, can hold me *and* forty children enthralled with a Bible story, then it's up to the film companies to do the same. Don't preach at them, but grip their imaginations, and you have won the children.

It is a poor man who, with the wealth of the world's literature, history and adventure at his command, yet

seeks out the dregs of humanity to film a show of lust, vice and murder. Perhaps it is too late for this generation of children, but another is growing up, and it is filling the cinemas and we cannot stop the flow. But let that generation be able to say, in years to come, "You opened the storehouse of the world to me, and I'll see my children get as good a treasure."



STRANGE OBJECTS IN THE SKY

(Continued from Page 406)

these occult groups, their enthusiastic readers look upon him as illiberal.

There is in particular one such group which, by its bulletin, implies that it is an extensive "*research body*" and that what it relates in its columns is the result of its "investigations." It makes amazing positive assertions that the flying saucers are manned by etheric people and sets forth exactly what their purpose is supposed to be. However, what do they offer in this bulletin as strictly objective, empirical fact? The answer is, *absolutely nothing*. Such phrases as "we are reliably informed" and "our revelations disclose" are used. The implication is that, by psychic, occult, Cosmic, or some other intuitive method, *they alone* are being told what the flying saucers are. However, elsewhere in their literature they speak of their own scientists and some names flourish a number of academic degrees.

The two claims are not reconciled. If it is psychic revelations which they have, then they cannot prove their revelations to anyone else's intelligence. It is necessary to reduce such intuitive impressions or revelations to an objectively comprehensible level, if others are to realize them. Further, if the information is determined in the manner in which they state, then, why the flourish of scientific degrees after some of the names? Such degrees add little or nothing to the weight of anyone's *psychic revelation*. They merely indicate that the degrees are to imply prestige. To the real student of psychic phenomena, the degrees do not in the least authenticate the purported information. Further, the scientist is not

impressed either, because from the scientific point of view, the information this type of literature expounds is impossible of logical confirmation.

The bulletins of these various groups make much of the fact that outside physicists, astronomers, and established scientific circles ignore their claims. No thoughtful student and certainly no reputable scientist would accept as proof the unfounded assertions which they postulate in their literature. It is not a question of whether all knowledge must be objectively perceived. It is rather the fact that one group, whether it has psychic revelations or not, cannot speak for all men, at least until it establishes a medium of conviction for the minds of other men. It is just too much of a demand on the credulity of intelligent people to expect them to have implicit faith in statements of which they cannot have immediate knowledge themselves. Every true mystic has eventually reduced his *illumination* to the level of the consciousness of others.

Let us presume, as some of these bulletins imply in their fantastic statements, that the intelligence which these groups are receiving is coming through some extrasensory means and, further, that only a few mortals on earth, themselves particularly, can perceive it. For these psychic humans to comprehend what is being transmitted to them from space, the impressions they receive would have to be associated with the common ideas of human experience. These ideas could not be different from the terms of thought of other mortals. As a result, these minds of another world would be able to convey an intel-

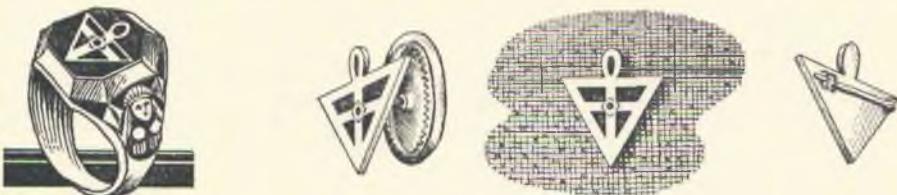


ligence that could be reduced to mathematical equations or to other values of an objective nature which *everyone* psychic or not, could perceive and understand. The intelligences in the flying saucers would, therefore, make plain that by their movements or other means in their control, they would give signals in response to some pre-arranged human plan.

If the mortal minds of these self-styled researchers are capable of receiving the ideas of these "etheric persons" as they claim, then by the same token they should be able to transmit or to communicate their own intelligence to them. As a result, these two different worlds would be able to enter into a pre-arranged exchange of geometric symbols which would be indicative, both to the scientist and to the average layman, of the intelligence on the part of

these "visitors from space." Certainly the so-called flying saucers could then be made to fly or move in certain formations which would be pre-arranged and would prove intelligence on the part of the phenomenon.

It is not that we are scoffing at the possibility that intelligence exists elsewhere in one of the numerous universes of the Cosmos. We have at numerous times taken the position that it would be far more improbable to assume that life and intelligence existed only upon the earth. However, let us not, in the fancy of our imagination, discard all the possible physical causes for the objects seen in the sky, even though they may be less appealing. Further, let us not assume that the wave of interest centering around the current phenomenon makes it unique to our times. It has happened before!

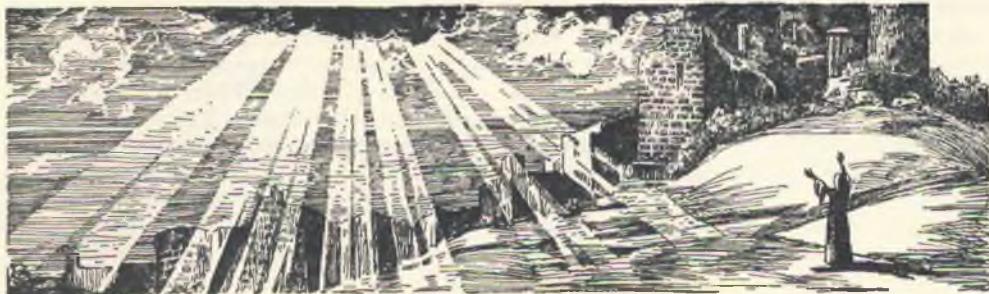


MEMBERSHIP INSIGNIA

It is to the advantage of every Rosicrucian member to possess the distinctive Rosicrucian emblem which identifies his or her association with the Order. These emblems are attractively made of gold inlaid with enamel, and consist of a triangle surmounted by an Egyptian cross. Rosicrucian emblems are available as pins as well as rings. Men's pins are priced at \$2.45 (14/8 sterling); women's at \$2.85 (16/10 sterling). Men's insignia rings are \$6.95 (£2/1/5 sterling) in silver; \$24.00 (£7/2/10 sterling) in 10-karat gold. For women, \$6.20 (£1/17/2 sterling) in silver; \$21.60 (£6/8/7 sterling) in 10-karat gold. The above prices include postage and federal excise tax. Order yours from the Rosicrucian Supply Bureau.

ATTENTION, AFRICAN MEMBERS!

The Master of the Southern Cross Chapter in Johannesburg, South Africa, has asked that all Rosicrucians in Africa join in meditation every Sunday, 8:00 to 8:05 p.m., South African Time, to build up harmony and strength during the trying times this continent is at present experiencing.



The First Threshold

By WAH WING YEE



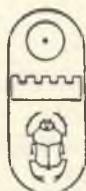
HE ascent to the God Consciousness and its subsequent coordinated use in life entails arduous mental effort. Those who aspire to operate on the spiritual plane need first to cultivate an attentiveness to the order of things. The process of mystical attunement is a graduated ascent from the lowest to the highest. It demonstrates the immutable law penetrating every ramification in life. Each lower cycle must be completed and perfected before the spiral into a higher one can begin.

The human species, although possessed of mind and intelligence, is in no way excused from the rigidity of that law. In fact, because of man's mental capabilities, a strict, conscious adherence to the mandates of the law of completion is imperative. Thus, the starting point to the Cosmic, or God Consciousness, is man's own voluntary effort directed on himself.

Through weaknesses and errors, mankind has relegated itself to the extreme end of the Divine scale of Light. The ability to differentiate between good and evil makes man responsible for elevating himself, for rising above the darkness of his errors to the pinnacle of a consciousness of God. His knowledge of the moral and of the evil serves as a fitting leverage. The way he chooses to use that knowledge determines his worthiness to enter through the first threshold into the Divine realm.

"Know thyself"—self-analysis—is a prime requisite and the basic step in preparing the self for entry through the first Portal of Light. In self-examination one obtains a true picture of self as one really is underneath the superficial objective personality created by vanity to impress the world. When this false personality is moved aside, one is able to appraise every fault and virtue in its true light uninfluenced by vainglorious assumptions. Self-knowledge leads to self-improvement. With the moral principle as a pattern to live by, knowledge is assimilated into daily living. When man becomes thoroughly acquainted with his weaknesses and faults and realizes that they form basic causes impelling reaction in a certain way to various situations, he begins to correct and eliminate those inner causes and to replace them with constructive elements. Through this process the dark obstruction of errors between man and God begins to disintegrate.

The reason behind failure to make the spiritual grade is fear. Most men are reluctant to analyze themselves because they are secretly afraid to face the whole truth of what they are. They shy away from any instrument which would eventually uncover and reveal to them the destructive ideas which they keep tightly locked in the dark closets of their minds. Yet, the truth never ceases its clamor for recognition. It makes itself known to man's consciousness as his Conscience. Man cannot ignore this nerve-shaking admonish-



ment for long without suffering serious consequences. His conscious and unconscious struggle to suppress the voice of his Conscience invariably ends up in a tangle of abnormal emotional reactions, and oftentimes a corresponding collapse of the structure in his worldly affairs.

Chronic nervous tension, irritability, anxiety, and discord in human relationship are reactions to a sense of guilt arising from the endeavor to hide transgressions of moral thinking and living. The emotional conflicts and devastating complexes of man are the results of an extended struggle between his vanity and the accusing voice of Conscience.

Inhibited Love

Most of man's emotional upsets are the results or reactions of unhappy childhood incidents. When early life experiences are so pronounced to the tender mind that they inhibit the ability to love, the destructive traits of jealousy, hatred, and vindictiveness are induced to rule over the better nature. The world is filled with worried, fear-stricken, bewildered people, young and old, made so because of the established destructive thought habits having their beginnings in early childhood. Hidden in the memory of countless adults are long-held grudges, deep-seated hates, and virulent jealousies which make their lives a veritable Hell on earth. In their bewilderment they are not aware that their trials and tribulations are the expansion of juvenile resentment and envy of their parents, brothers, and sisters, or of distant kin, or even of playmates—frustrations of love in childhood. These negative traits held over a long period of years become life-sapping thought-attitudes and habits which not only disrupt the emotional balance and physical health, but also, most importantly, form impenetrable obstacles to the flow of Divine power through a personality.

The price of admission into the realm of Divine power is purity—a purity that means a complete surrender of selfish and passionate tendencies to the authority of the Moral Principle—or, in other words, to Divine Love. There can be no union with God until the human mental nature is made to conform with that which is God. There-

fore, no man who harbors hates and jealousies against his fellow men can ever expect to experience the presence of God's power. When a man hates man, he eventually hates God. The would-be mystic will find that to be true when he has gained an understanding of the law of mental transference.

Whatever is predominant in a man's mentality becomes the ruling force in his life. If he had developed hatred against some person in his childhood, the image of that original person is ever fresh in his memory and is readily released into the objective mind upon the provocation of any circumstance similar to the one experienced in the past. In that instant, although the victim is in reality hating the image of the former person in his mind, he transfers that image to the person immediately involved as a form of release from the tension underneath. Many innocents have suffered injustices from those whose morbid struggles with long-held hates and jealousies against mental phantoms were transferred to external personalities of flesh and blood. Such people live in torment and anguish. Inwardly they are forever fighting memories, and outwardly they suffer irritation by making others the targets of their destructive thought habits.

Great trials are pre-eminent when such a person seeks the Divine power of God. Although he has learned objectively that God is Love, the untransmuted hatred and jealousy and haunting images prohibit a full acceptance of the Truth in the heart. When the desired demonstrations fail to materialize, there is the dangerous tendency to transfer the mental image of the past to God. Such person then sees God as possessing all the human attributes and ready to mistreat him by withholding His blessings. In this turn of events the habitual inclination to hate is agitated, and he begins to hate God. His tension mounts when through the eyes of envy he regards the more fortunate neighbors as being favored by God. He then hates his fellow men for receiving and hates God even more for giving to them.

When man turns his hatred against God, the Divine nature within arises to expel the degradation. Conscience injects into the human consciousness a

deep sense of injustice and shame. Emotional tumult is heightened as the result of confusion created by the mighty struggle of good and evil for supremacy. Gradually the victim is assailed with an overpowering sense of guilt of having committed the greatest sin on earth. And out of that is developed a complex of self-punishment; the desire to suffer for one's seemingly unpardonable sin. Oftentimes he goes out of his way to provoke incidents in which he is on the receiving end of unpleasantries to compensate for the subjective desire to be punished. There are those who when their nervous structure gives way, under the weight of the inner conflict, seek absolute self-destruction as a final gesture to pay for their crime.

To attain Cosmic power and peace of mind, it is necessary to release one's mind from the memories of unhappiness of the past. By uncovering such incidents, sincerely forgiving everyone involved, by consigning the whole matter

into an impersonal state of understanding, one will gain his emotional freedom. In proportion as one forgives, he receives Divine forgiveness for his sins against the Self. To earn this forgiveness means entering into a process of self-purification. God forgives but he cannot enter into the human mind to heal it of its wounds unless the human element prepares the vessel for the influx of power.

It is for the willingness of man to discover his negative aspects and to eliminate them through proper activities, and through reasoning and substituting a line of moral thought. As the negative is displaced from its mental rut, the positive takes hold and establishes itself as a beneficial habit. In time, man's whole mental nature will function in step with this new moral design for living. At the first threshold, when morality and Love come to rule one's personality, the experience of entering into God's presence is a true and exhilarating one.



ROSIKRUCIAN RALLIES AND INITIATIONS

New York, N. Y. New York City Lodge rally will take place on November 15 and 16. There will be a Ninth Degree initiation for eligible members.

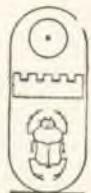
Philadelphia, Pa. Benjamin Franklin Lodge will hold its Sixth Temple Degree initiation on December 7. The First Temple Degree initiation will take place on January 13, 1953.

Boston, Mass. Johannes Kelpius Lodge will confer the Sixth Degree initiation on Sunday, November 16. The time is 5:00 p.m.

Citizens of the Universe

By ELVIRA MOAN, F.R.C.

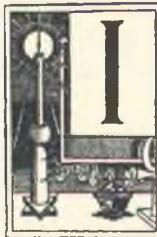
BY ATTAINING harmony with the Oversoul one finds attunement with the soul center, or Christ center, of other beings. This state brings with it the realization that one is a citizen of the world rather than of any one country. Yes, in a broader sense, we are citizens of the universe. Inwardly we feel our unity with all mankind but outwardly the struggle and strife of competitive living becomes hard to bear. To the person who can find and maintain this center of peace comes full understanding of what Jesus meant when he said, "Forgive them, Father, for they know not what they do."





The "Cathedral of the Soul" is a Cosmic meeting place for all minds of the most highly developed and spiritually advanced members and workers of the Rosicrucian fraternity. It is the focal point of Cosmic radiations and thought waves from which radiate vibrations of health, peace, happiness, and inner awakening. Various periods of the day are set aside when many thousands of minds are attuned with the Cathedral of the Soul, and others attuning with the Cathedral at the time will receive the benefit of the vibrations. Those who are not members of the organization may share in the unusual benefits as well as those who are members. The book called *Liber 777* describes the periods for various contacts with the Cathedral. Copies will be sent to persons who are not members if they address their requests for this book to Friar S. P. C., care of AMORC Temple, San Jose, California, enclosing three cents in postage stamps. (Please state whether member or not—this is important.)

BEYOND THE HORIZON



WILL lift up mine eyes unto the hills from whence cometh my help." In these words of the ancient psalmist we grasp the idea that we may reach out from ourselves, or from the limitations of our immediate environment, and receive help and strength from a sphere lying beyond our usual associations. While there are many things that will be brought to our attention in the coming weeks for which we should give thanks and be in a state of mind that recognizes thankfulness and acknowledgment of those things which we have received and from which we have benefited, this expanding consciousness of man is one of the things for which we can be most thankful.

The human being has this special attribute of being able to mentally ex-

pand his horizon. The plant and many lower forms of life are limited not only in movement, but as we understand it, in being unable to conceive of something beyond their immediate surroundings, if at all. While certain higher forms of life seem to indicate that they possess degrees of reason, it is a simple form of consciousness that keeps them objective, that is constantly aware of the stimulation to their senses that occurs immediately about them. It is within the human mental capacity alone that we see the highest evidence of the fact that within the intricacies of his mind man may extend his concepts and mentally create conditions that may not physically be in evidence.

The routine of existence is a burden, a cross which man has to bear. We live from day to day confined to the demands that are placed upon us by the limitations of movement, the limita-

tions of society, and the need that we have to perceive our physical being. Such existence can become routine and drab. In it we find despair, grief, pain, and worry. The stoics will tell us that this is the lot of man, that he was born to suffer, and, even through inconvenience, to carry on his life and meet with resignation the difficulties that are bound to occur. If man lives a vegetive existence, if he does no more than arise at the beginning of each day to go about the routine affairs of his life, then his horizon is the line of the limitation of his vision. All within it is merely an attempt to avoid pain and seek pleasure. Such a limited existence lacks inspiration; it lacks the very things which will cause the human individual to grasp the fact that there is more to life than merely living it as a physical necessity.

Man can raise his sights both literally and figuratively. He has the ability to see beyond the immediate circumstances. He can peer farther than the horizon that may be drawn by his social or economic status. It is possible for man to become aware that more exists in the universe than is objectively perceptible. Man has in him the soul which is the basis and purpose of his existence; it is the center of character, it is the seat of conscience, it is the line of relationship between him and his Creator. The development or the growth in realization of the full potentialities of the soul is the one purpose of man's existence. To further this purpose man has to reach out in his thinking to be able to comprehend the extensiveness of the being which is represented by the soul within him.

The soul has no limitations, except if

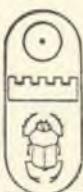
the body voluntarily limits it. The soul-personality will grow if man will provide the channel for its growth, and through its growth man raises his consciousness above the trivialities of the physical and material world. Therefore, regardless of his physical situation man is able to grasp some of the realities of the universe and some of the principles of the Divine. In this way, while man's lot may still be one of varied change—some pleasant and some unpleasant—the true existence of man is in the attainment of happiness. This happiness may be attained if man will rise mentally above the limitations of the physical world that seem to confine him socially and economically.

The ultimate realization of the soul will come when it is released from the limitations of the physical body for all time. Therefore, man can learn to be tolerant of the problems of the material world and cultivate the growth of spiritual concept. The eventual state of man will be that of a being without body—that is, without a physical body but yet with the soul that is now ready to express itself. Man should therefore give thanks for his opportunity to grow unshackled by any physical shortcoming or any physical limitation. He can literally lift up his eyes to see that strength flows from the source of all life, the inspiration of all being. He can mentally accept the challenge that the physical world may place upon him and directly expand his consciousness and his spiritual life to offset the limitations that may be his by physical surroundings. The soul of man is the real man; it is the inner self, the source of all knowledge, and its realization is the ultimate aim of all life.

YOUR SOUL'S INCARNATIONS

What most people know about reincarnation could be placed in a nutshell. How the soul enters the body, how it leaves, where it goes, when it comes back to the earth again, and why—these are questions few can answer.

Everyone should know! There is a story that *can tell!* For only a small sum, you can own the alluring and instructive book, *A Thousand Years of Yesterdays*. Everyone who has read the book says that he was unable to leave it without finishing it at one sitting. This book will tell you more about the real facts of reincarnation than any other story that was ever written. Don't remain in darkness about such an important subject when it costs so little to know. Neatly bound with a cloth cover, it will be mailed to you for only \$1.60 (11/5 sterling) postpaid. Order now from: Rosicrucian Supply Bureau, Rosicrucian Park, San Jose, California.





The Law of Opposites

By RUTH PHELPS



CCORDING to the dictionary, and with the tacit agreement of most of us, a pair of opposites consists of two things which are contrary to each other. This seems to be an almost self-evident truth. We puzzle a little over the problem of good and evil, and then hold steadfastly to the contrariness of their nature and leave the riddle to the philosophers and moralists to solve. Light is light, and darkness is darkness!

Yet, in spite of determination to keep opposites, such as good and evil, light and darkness, in pigeonholes, they insist on getting confused. The dividing line seems to be a crooked ruler, no matter where it is placed. At twilight, especially on the desert or ocean, for an instant, the two opposites, light and darkness, become truly one. Walking in the bright moonlight, we know temporarily that darkness is the absence of light. Most of us, however, hurry back to the safety of the dictionary definition.

Mystics and poets have given us a hint of a deeper truth behind the apparently obvious contrariness of opposites. Why do we so often pass by the hints? If darkness is the absence of light, why does darkness seem to have such a definite character and existence of its own? If ugliness is the absence of beauty, why does ugliness seem to be as real as beauty? Why do chaos and ignorance have, in our minds, as much reality as do order and knowledge if not more?

There are two reasons. The first is

that, to our five senses and our objective mind, darkness has as much reality as light. The blackness of an unlighted room has as much reality in this sense as does the light when it is switched on. And the results of not seeing are just as real to us as those of seeing. But this brings us to the second reason.

It is very difficult for us to conceive of absence as such. We think that out of darkness, somehow, light was created. We do not usually conceive of darkness in that sense of absence of light. We think not only of the pitch blackness of the unlighted road, but we associate with it the strange noises, the ruts we stumble into. In our lives, the absence of light creates certain results—a collision between you and a chair, for example. We confuse the results with the absence, the collision with the lack of light. If, in walking through a dark room, I run into a chair, I think of the darkness, and the collision with the chair, and the bruise as being all part of the same experience. Thereby, I fail to separate the resulting conditions from the darkness. The same applies also to light.

If we separate the resulting conditions from the opposites themselves, we find the following to be true: The negative one of a pair of opposites is the absence of the other, the positive. In other words, light and darkness are the negative and the positive aspects of the same thing. Out of darkness, Divine Mind created light. But darkness is only one aspect of the whole, of which light is the other aspect. The triad is completed by the fact of the oneness

of the two opposites. These two opposites are the base of the triangle (Rosicrucian symbol for the idea of creation), the third point of the triangle being the unity of the two opposites. As Cosmically all things are one, so two opposites are one. The third point, the wholeness or the unity, is different from the parts, and when of a constructive nature, it is also on a higher plane of consciousness.

Because of his limited consciousness, man separates the whole into parts he can understand. The whole, the third point, is separated into the parts, the opposites, which form the base of the triangle. In evolving our consciousness, we must learn to see both the parts and the whole. First, we conceive of darkness as having reality of its own, not to be denied any more than we deny the body. Second, we realize that darkness is the absence of light. Then psychically, we comprehend that light and darkness are one.

We may summarize the law of opposites as follows:

(a) Objectively, man conceives of a pair of opposites as consisting of two things which are contrary to each other; (b) Through his subjective thinking, he learns that one of the pair is the absence of the other; (c) Through Cosmic Consciousness he realizes the oneness of opposites, that they are a unity.

The opposites, light and darkness, have a symbolic, metaphysical meaning and importance. But of the many pairs of opposites, perhaps the three that are most important to the spiritual growth of the individual are truth and falsehood, beauty and ugliness, good and evil. For in resolving these three pairs, man paves the way for resolving the final ones. The duality of man consists of a pair of opposites, the material and the nonmaterial.

Man and God, or man and the Cosmic, are likewise opposites. But opposites, through attunement and ultimately through the attainment of Cosmic Consciousness, are realized as one. Man first unites the two opposites in himself, the material and the nonmaterial. He then unites himself with the Cosmic, with God. He becomes one with God, thus uniting the last pair of opposites.

It Began In Egypt



AMULETS

By JAMES C. FRENCH, M.A., F.R.C.
Curator, Rosicrucian Egyptian Museum

AMULETS or objects to which were attributed powers of magical protection were worn by the living, or placed in and about the body of the dead, in the earliest Neolithic period of Ancient Egypt.

Many kinds of stone, various types of wood, ivory, bone, wax, copper, gold and silver, and a glazed pottery substance called *faience*, went into the composition of the amulets. Many of these materials from which the amulets were made were believed to have properties which could often be absorbed by the wearers. The amulets engraved with the names of gods, or words of power, were said to give supernatural qualities to the owner.

The Rosicrucian Egyptian Museum has a large collection of rare ancient Egyptian amulets, many of which bear the names of Egyptian royalty. In the collection are to be found various types of the Scarab amulets dating back to the 1st and 2nd dynasties. The Scarab or Sacred Beetle was one of the most important amulets. Its sacred character was derived from the habit of the dung beetle, laying its eggs into a ball of dirt and burying it in the warm desert sand—the creature when hatched seemed to emerge alive out of the sand. To the ancient Egyptians it may have seemed that the beetle had the power of raising itself from the dead, and in this way it came to be regarded as the emblem of resurrection and immortality.

Among the amulets the "Ankh or Crux Ansata looped cross" was the Egyptian symbol of life, whereas the "Thet" amulet represented the girdle buckle of Isis. Made usually of a red material symbolic of the blood of Isis, it was believed to wash away the sins of the wearer. The "Dad" amulet was placed around the mummy as an emblem of stability and protection, whereas the "Ab" represented the heart—symbol of the fountain of life in the bodies of gods, of animals and men. Often too it typified the conscience, bringing the wearer the protection of Osiris and Ra.



Leonardo Da Vinci, Master Mystic

By DR. H. SPENCER LEWIS, F.R.C.

(From *Rosicrucian Digest*, January-February, 1930)

Since thousands of readers of the *Rosicrucian Digest* have not read many of the earlier articles of our late Imperator, Dr. H. Spencer Lewis, we adopted the editorial policy of publishing each month one of his outstanding articles, so that his thoughts would continue to reside within the pages of this publication.

JUST a few months more than 410 years ago, there passed from this earthly life into the spiritual body of the Great White Brotherhood one of the most highly evolved master mystics of the period. His early training was attained in the mystic sciences in one of the secret schools of the Rosicrucian Brotherhood. For several centuries, the mystery of his life and the secret of his great knowledge remained unrevealed to the public and rested safely in the archives of the Order. But finally the inevitable translation and deciphering of his strange manuscripts were made public. The thing that he had left in the hands of his trusted co-worker in the Brotherhood during the last hours of his earthly life came to light in the time and manner prearranged, and the world became acquainted with another demonstration of a duality of character that is an outward example of inherited and acquired development.

This great man was none other than the world-famous Leonardo da Vinci, the Florentine painter, usually known by two of his celebrated masterpieces, *The Last Supper*, which resides safely in a monastery in Milan, Italy, and *Mona Lisa*, which is now exhibited in the Louvre in Paris. Da Vinci was born in 1452 at Vinci, a Tuscan mountain town, and was claimed to be the illegitimate son of a Florentine notary and a peasant woman. Because of his father's great wealth, he was given an excellent education in Florence, which was at that time the intellectual and artistic center of Italy. In his youth



he was extraordinarily impressive, handsome in appearance, powerful in physique, and a very fine conversationalist.

Da Vinci apparently carried over from a previous incarnation a tendency toward the fine arts, for early in his youth he manifested a natural ability to express the dreams of his soul and consciousness in music and was known as one of the most marvelous improvisers of the musical

circles of the city. On the other hand, at odd times he manifested the ability to sketch and to express his thoughts in quick and deft strokes of pencil or crayon. But there was also born in him to be a companion to his genius an insatiable desire for extraordinary knowledge, or that knowledge which was then considered arcane and secret. It was said of him that whenever he went to a library or the reading and reference room of an academy to seek facts pertaining to one of the academic subjects he was pursuing, he was always tempted by some casual subject in some forgotten book that required further research or more extended investigation. In yielding to the temptation to pursue the arcane subjects to their fullest revelation, he often neglected those which were a part of his curriculum. Long before he thought seriously of developing his artistic talents, he was deeply involved in the natural sciences and especially in natural and spiritual laws.

After the development of his artistic talents, Da Vinci became extraordinarily busy in painting and sculpturing, although his paintings became far more

famous than anything he ever worked in clay. Many times he was commissioned by king and court, by church and state, to produce certain marvelous paintings, which for spiritual significance have never been equaled. Because of the wide range of his work in painting and the great amount of it, very few persons knew that Da Vinci was interested in anything else. But to him there was another art as great as that which he had carried over from the past, and it was not long before his Cosmic inclination in this direction brought him in contact with the art of the Rosicrucians. He then began the dual career of his life, which makes him an outstanding character in mystical literature.

Secret Manuscripts

His first contact with the Rosicrucians was in Florence at about the time he was completing his academic studies. A few years later he made a number of journeys to a monastery believed to be situated in what is now known as Amalfi, and there he came in contact with one of the secret schools of the Rosicrucian mystics. At any rate, at about this time, he became initiated into their arts and mysteries, and was gradually prepared to be proficient in the use of their manuscripts and their laboratories. Here began his experiments, which he recorded in manuscripts now known to be the astonishing secret writings of a great master.

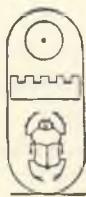
In an appreciation of Da Vinci written in German by the student of philosophy, Houston Stewart Chamberlain, we read this: "No greater painter ever lived; and this great painter was like Durer, and even more than Durer, a pre-eminent mathematician and mechanician. At the same time—as we see every day more clearly—a man of an all-embracing intellect, a Seer who penetrated all that his eyes saw, a Discoverer so inexhaustible that the world has perhaps never seen his like, a deep, bold Thinker."

The manuscripts which Da Vinci placed in the hands of his Rosicrucian companion just before he died, and which were dated to be revealed to the world at a certain time and under certain conditions, were first believed to be of little value (when examined at

the prophesied time) because of their peculiar character. Da Vinci's connection with the Rosicrucian mystics had never been publicly revealed, and his reputation centered almost exclusively around his mastership in art. It was known that he had been a prolific writer and that some of his manuscripts had been "lost," but it was generally believed that if found, these manuscripts would prove to be profound dissertations on the subject of art. When the manuscripts were finally presented by unknown hands to the various scientific bodies for examination, it was still believed that the many situations of peculiar writing contained matter that would be of interest only to artists. For this reason very little was done to decipher the secret writing and the strange script and bring the contents of the matter before the learned societies of the day.

In keeping with the Rosicrucian methods of his time, Da Vinci had written all of his manuscripts with script characters which constituted a more or less secret alphabet and were written in a unique manner. The general impression of the manuscripts when examined by those who did not know the manner in which to read them was that they were written with the left hand, the characters being backhanded and the script reading from right to left. This presented an almost indecipherable manuscript—in no way encouraging to persons who believed that any effort to translate the words would result in nothing more than an artist's dissertation on art. But as one eminent biographer has said of him: "Leonardo was the most extraordinary vestal genius of that age of geniuses, the Renaissance. As a man of science he towered above all contemporaries, and had his views been known and generally published, they must have revolutionized the science of his day." The writer of that comment did not know, of course, that what Da Vinci wrote in his manuscripts was known to others besides Da Vinci, and that much of the knowledge had been purposely held secret so that too great a revolution in the lives of mankind would not occur.

Many great minds today do not realize that the masters in the Rosicrucian Brotherhood and in the Great White



Lodge are in possession of knowledge which, if publicly revealed, would unquestionably cause astonishing and regrettable revolutions in the lives of mankind. Such knowledge is in the possession of the few advanced thinkers and workers in each period of civilization so that they may properly guide and protect it and bring its gradual adoption by civilization in order that no sudden revolution or startling change in our general affairs may cause unrest, and work to our detriment rather than to our progress.

This same biographer also states that Da Vinci divined the secrets of nature and made discoveries which it has been reserved for our own time to perfect. And in this the biographer is correct. For much that was revealed in the Da Vinci manuscripts years later was just opportune and propitious for the state of man's development. And even now, four hundred or more years after his transition, many of the things which Da Vinci revealed in his manuscripts would be considered far in advance of our general public knowledge and might even be questioned as being entirely too futuristic.

It would take a whole issue of this magazine to outline the remarkable revelations which were contained in Da Vinci's manuscripts. We must remind you again of the date of his transition—the year 1519.

Scientific Discoveries

In the years in which most of Da Vinci's manuscripts were written, the earth was still considered as being flat and only a few of the profound leaders in secret schools held any other opinion regarding the shape of the earth or of the general cosmogony of the universe. We are accustomed to think that Columbus and a few of his immediate predecessors promulgated the first ideas of the earth being a sphere, but old mystical records show that a Rosicrucian character, who taught logic and dietetics in the mystical school conducted by Charlemagne in Toulouse, France, in the ninth century, had in his private study and sanctum a sphere suspended from the ceiling on the surface of which he had marked the continents of the earth. They were thus pictured in maps claimed to have been

found on the walls of the mystic schools of Egypt, and this old master, Alcuin, taught the idea of a cellular cosmogony and the fact that the earth was a sphere. Da Vinci's manuscripts were dated thirty years before Copernicus presented his questionable hypothesis of cosmogony in which he made the startling announcement that the earth was round. Da Vinci made the same statement and many others in regard to the sun, the moon, and the planets. On one of his manuscripts we find the heading in large, bold characters reading "il sole non si muove" (the sun does not move).

To those who may say that this very statement shows that Da Vinci was in error in some of his scientific statements, we would simply say that it is best to hold judgment on this point until all evidence has been submitted, for there are eminent scientists of the present hour who are not quite convinced that the Copernican idea of the movement of the sun is correct, and there are many other eminent scientists who are quite ready to agree with what Da Vinci said centuries ago. We do not intend to argue this point, but some day, most of our readers will be better able to judge of the correctness of the two ideas, and then there will be time to consider the correctness of Da Vinci's statements. Many of his other statements in regard to astronomical laws have been proved absolutely correct.

Da Vinci was also well aware of the fact that the blood in the human body circulates continuously, for in his manuscripts he repeats in a number of places that he knows that the blood "runs an uninterrupted course through the veins" and that it proceeds from the heart and finds its way back to the heart, and he makes a distinction between the venous blood and the arterial blood. We must keep in mind that science has popularly credited the scientist Harvey with the discovery that the blood circulates through veins and arteries in the human body. Harvey announced this supposed discovery to his close companions and workers in 1619, but did not announce his discovery to the world until 1628. This we note is at least one hundred years after the transition of Da Vinci.

We may easily understand why Da Vinci wished this fact, with many others, to be kept secret for a hundred years or more, by our noting what occurred when Harvey finally made the announcement of his "discovery"; he was condemned as a dangerous character, considered insane, and his whole announcement rejected, and for many years the science of medicine and surgery was thrown into a revolutionary state. If the announcement had come a hundred years sooner, it would have been completely rejected and lost, and there would have been far more dire consequences. It must be kept in mind that Harvey was likewise a Rosicrucian student, and one of the many workers in a Rosicrucian laboratory, and that he had access to the Rosicrucian records of Da Vinci's discoveries.

Da Vinci's manuscripts, many of which are not yet fully circulated and are carefully preserved waiting the proper time for publication, contain many astounding scientific facts, which are now secretly known only to the higher workers in the Brotherhood. Those facts from his manuscripts, which were published centuries ago, deal not only with cosmogony and physiology, but with astounding observations in meteorology, the moon's influence upon the tides, the manner in which to figure the elevation of continents, the laws and principles pertaining to fossil shells, and so forth. It was Da Vinci who originated the science of hydraulics and invented the hydrometer. His plans for the canalization of rivers is one of the modern schemes of great value in irrigation. He invented a large number of labor-saving devices and machines, many of which are remarkable for his period and time, and as a mathematician he takes a very high rank. Can you imagine anything more peculiar than a famous artist originating the science of hydraulics and inventing pieces of machinery and scientific instruments such as the hydrometer?

In keeping with the old arcane schools and their systems of study and writing, Da Vinci adhered to the mystic principle that "in the beginning God geometrized." Therefore, all of Da Vinci's manuscripts are filled with geometrical designs for symbols, and every law and principle is worked out in mathematical

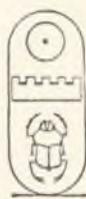
symbols and laws. We know that, in the early days, mathematics belonged almost exclusively to the arcane sciences and to the adoption of philosophy to the practical sciences. It was quite common for the Rosicrucian mystics in ancient times, as today, to express all of the natural and spiritual laws with geometrical symbols and mathematical notations. This is why Da Vinci wrote across the top of one of his most important manuscripts these significant words: "Let no man read me who is not a mathematician." In other words, Da Vinci was saying in a forcible exclamation, let no one attempt to read and understand my writings who is not a mystical geometrizer.

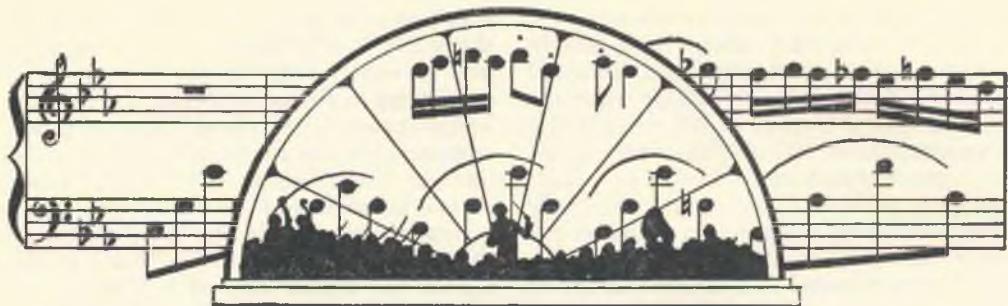
Masterful Paintings

It is said in some encyclopedias dealing with the life of Leonardo da Vinci that he was the greatest of all scientists. It seems to be the common practice in biographical and historical sketches to praise a man for his scientific attainments and to accept as a mere fact his greatness in art or music. In other words, the human mind seems to look upon greatness in music and art as a gift of the gods, not necessarily implying any effort, preparation, or worthiness to receive that blessing, whereas greatness in the sciences indicates attainment through personal volition, effort, and extreme sacrifices of time and thought. For this reason, many writers on the life of Da Vinci speak only casually of his artistic abilities, and, while they acknowledge that some of his paintings represent the highest degree of mastership, they marvel more at his achievements in science, and would lead one to think that he was more of a scientist than an artist. On the other hand, the average person is usually surprised to learn that the one whom he has learned to love and admire as the master painter of *Mona Lisa* and of *The Last Supper* should have known anything at all about the sciences.

In dealing with the life of Da Vinci, I am attempting to show that he was a master equally in art and science, and that both of these masterships were a credit to him, because of his efforts, thinking, and his living in a previous as well as in his last incarnation. I do

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Music and Tranquility

By MEL HILLGER, M.A., F.R.C.

NEVER had man made a more penetrating observation concerning the arts than when Confucius declared, "It is impossible for a vicious man to become a great musician." This simple statement in its originality reveals a deep knowledge of the laws governing human behavior; it recognizes the oneness between man's music and his moral behavior. That the Chinese sage was accurate in his commentary, we prove daily; one can accept axiomatically that to know the music of a nation is to know its intentions.

The history of man's art constitutes the history of his *innermost* yearnings, be this the enigma of the carvings on Easter Island, or the penitent petitions for the *light* revealed in the Gregorian Chant—product of centuries of suppression.

If we were to define art in a manner to which everyone could give assent, we might say that it is: "*Sensation put to its highest conceivable use.*" However, for the thoughtful person, this meaning continually expands. Music is a language for the communication of Soul to Soul. Although physical sensations and emotions are aroused, these are but the vehicle for the message; the art is much grander, as we shall see. Sound is only the physical manifestation, the diminutive, sensual part of the concept.

Even though the composer uses tonality, harmony, rhythm, texture, etc., as tools, he does nevertheless, contact some-

thing infinitely greater than this. For he seeks *Truth*—ever-expanding, unrevealed *Truth*. He is, in fact, the mystic expressing through esthetics.

Tonal Creativeness

To be creative it is necessary to be a prophet, to express something heretofore unrevealed. The artist works with a force that is mighty, a force which ultimately must always prevail. We have seen, as an example, that Beethoven's expressed yearnings of a soul, bursting in its demands for its divine birthright—human liberty—conquered and prevailed against great physical force. For when this mighty musical thought-form engaged in a titanic struggle with the brute force of Hitler's propaganda and his war-machine, it vanquished ignorance by imparting a certain intuitive revelation of *Truth*. It is now more than seven years since Beethoven's symbol (the three dots and a dash) led us to victory. We can recall the opening theme of Beethoven's powerful fifth symphony as the spiritual rallying-point for all people oppressed and fighting for freedom. By so doing we allied ourselves with this composer's thought-form. Thus, almost a century and a half later, Beethoven's work reaffirmed its mighty character and led the people. There must be, therefore, a power and a personality ingrained into the very nature of great inspirations. But perhaps you object—you may insist that after all we defeated Hitler with guns, ammunition, bloodshed, sacrifice, but I submit that armies do not lead themselves nor do

guns *inspire* sacrifice. One significant fact remains. *Hitler's might is gone, but the symphony has grown in stature.*

What, then, inspires the vigor of Beethoven, the elevated wholesomeness of Bach, the elfin purity of Mozart, the soul-searching introspection of Dvorak, the mysticism of Palestrina?—of Franck? Students of those things which lie beneath the surface seek light, and seek to spread the light. Thus does also the artist, the composer; hence, the work of each differs from that of his co-worker in the measure that their personalities, skills, and attunement vary. These have had a revelation of a light which sets them apart from the public at large. The public, unfortunately, is all too prone to think of music as sound vibrations producing beneficent emotional effects—always excepting, of course, that misnomer of sensuality dignified by the title “popular music.” The composer has grasped within his very being—intuitively—that this language is in fact one of the Rays of God’s wisdom. Each seeks to develop one facet of the Gem of this inexhaustible wisdom. *This will become a most wonderful revelation to each of us some day, in some inspired moment of our journey upward.*

This essential key is a most intriguing heritage. To feel in part its vast portent we have but to realize that to create means to make something new—something which does not at present exist in the world of man—or to draw from the Mind of the Cosmic an unrevealed thought. We are capable of all this! It is this astonishing and inspiring potential which sets man above the beasts and identifies men as sons of God, and co-creators with God. Man can create! The implications actually go beyond our imaginations, for the imagination—vehicle of creation—grows with exercise. Look into the heavens—is there a ceiling to creation? It is necessary ever to look to new horizons, to greater good, to God. To compose another *Eroica* symphony, however beautiful, would now have no *creative* merit.

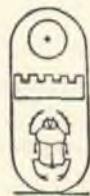
Illuminative Attunement

This force, almost asleep within us, we should develop—if not actively, then at least passively. This definite method of attunement—taking part in con-

structive, concordant music—will illuminate our future and improve our lives in a most certain manner. Most certain, because it never becomes necessary to retrace our steps, or to unlearn a falsely-conceived philosophy. Growth, albeit slow, is nevertheless sure. Here it can well be said that “The Kingdom of Heaven cometh not with observation,” and I hasten to add with confirmed certainty also, that “The Kingdom is within you.”

All this is true because the artist speaks to us in symbols—a most fortunate arrangement. Practicing occultists are aware that a great symbol is inexhaustible; it expands as the growth of our consciousness; it is not subject to the tyranny of words. The symbol is never revealed openly in its entirety, and as we grow we help to energize it. Therefore, music—symbol in esthetics—is eternally unfathomable, yet ever tangible to him who has given it the required effort. This is a miracle, great as the miracle of life. The listener partakes and makes himself receptive, and his emotions are stirred. Soon he is elevated above the mundane plane and his feelings are one with those of the composer of the selection being played. On a higher level of consciousness, he becomes a philosopher. As he then rises in consciousness, he feels universal love, benevolence, or whatever the listener in his upward spiral is elevated to. But words are tyrants. Description here fails—even the imagination must surrender. No word has been spoken, the message has come from higher spheres, the only possible source; and a certain undefinable gem of wisdom is permanently owned. Is this not higher learning?

Perhaps you wonder why this does not happen more commonly, or you ask, do I have to devote a lifetime of concerted listening to gain this? No, not necessarily. However, the average person is used to sensual appeasement, to effortless entertainment. Particularly in America, many an individual rushes from party to movie to radio to television for fear that an unwary moment should catch him without outside entertainment—for fear that he would be thrust upon his divine gift, his imagination. When his pacifier is gone, he is restless.



Living in such an attitude with creative forces stifled, the true message cannot manifest. The beneficiary must make some effort, too. In this day of excellent phonograph recordings, it is possible for anyone to experience the greater message. But we habitually scatter our forces. We listen a little here, a little more to something elsewhere, giving only occasional attention. Thus we 'spread ourselves thin.' All great music has a message, but through *occasional* listening we fail to embrace the deeper meaning. Paradoxically, the message speaks to you in silence—in that silence that is within you. Appreciation is a form of meditation!

Listening Technique

If you seek this higher experience, try this experiment. Select a recording with a great and noble purpose, like a Bach motet or cantata; or, if you prefer something purely instrumental, Dvorak's *Cello Concerto* or Beethoven's *Violin Concerto*. Your selection should be about twenty to forty minutes long, and preferably new to you. Now play your recording while you go about your mundane tasks; hear it while you work; play it many times. There will come a day when hardly a note is a stranger to you. The music will begin to sing from *within* you and you will seem to exist *within it*, hearing as it were with your entire being. It will then become your constant companion.

At this time you will be ready for the higher message; then will the mystic power of music reveal itself to you. Behind such a humble blind as "motet" or "concerto" are hidden some of the most sublime contacts ever made by man. By thus attuning, you will have become a lighted torch which in subtle ways spreads good will in a world of darkness.

Now, if music assumes such an important place, then what does it promise for the future? History or tradition reveals that in ages past—even among the peoples of Atlantis—man did evolve a complex musicology; and there have been systems more subtle than our present diatonic scale. The ancients had discovered much more of the tonal art than our proud civilization suspects! Even the signal contribution of Bach—the temperance of the scale—was not

unknown to the ancients. Yet one important facet, it seems, lacked extensive development—that of *harmony*.

Today we again stand upon the threshold of a new, grand horizon. If all this musical potential lay in mankind's subconsciousness, then why has it remained dormant these twelve millenniums since the deluge? It is safe to say that Atlantis succumbed for want of spiritual maturity. We know that knowledge having no regard for others leads to disaster.

World Peace

It would seem, then, that these very facts are most hopeful signs portending future world peace! Why has humanity been blessed in the past three centuries with an overwhelming number of musical geniuses? Why have the Masters and Guides of humanity arranged for so many great artists to incarnate under *favorable* circumstances? We know that the mystical hierarchy is not wasteful. If these powers allowed man to remain in auditory ignorance during twelve millenniums, why should they now *recall* this most precious jewel asleep in man's consciousness? It would be senseless to claim that the 'Knowing Ones' would recall this latent gift, only to await its desecration in the oncoming atomic age.

Did Pythagoras reveal only the basic principles of the tonal art because he knew that two thousand years would pass before man's readiness to receive all that 'Great One' knew? Music since Bach and Handel abounds in *unprecedented Harmonies*. In this unfoldment is there discernible—the prophecy of world peace? Shall this signify that man is at long last almost ready to *live in harmony* with his fellow passengers on this planet? If we may rest on *reason*, then the outlook is for peace—and soon.

But this is logic—a reasoning of the mind and not the prophecy of esthetics. "A vicious man cannot become a great musician."

To create is to prophesy! Go then to the soul of music itself. Become entranced by Divine Mind speaking through one of His harbingers, and *you will know* that the peaceful *shall inherit the earth!*

Leonardo Da Vinci, Master Mystic

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not mean to imply by this that the last-known incarnation of Da Vinci is the final one of his cycles of incarnations.

What will probably interest our readers more than that he attained mastership in art and mastership in the sciences is the fact that he attained mastership in mysticism. It is the latter phase of mastership that is unquestionably more responsible for his unique mastership in art and science than any other element. Granting that in a previous incarnation he had established the foundation for both his artistic talents and his scientific knowledge, we must realize that it was his further development in the fields of mysticism in his last-known incarnation that enabled him to achieve the unique place he holds in the fields of research and study.

Mystical Expression

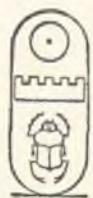
Looking at his achievements broadly, one may ask, what it is about his art that makes his paintings so attractive, impressive, and distinctive as to put them in a class of their own? Unquestionably it is the mystical element. The picture *Mona Lisa* is probably the most mysterious and most difficult of analysis of any portrait that was ever made. Even those unacquainted with the technique of art are held in a spell of fascination by that picture, which they cannot explain and cannot attribute wholly to the elusive smile or the countenance of the woman, although this is one of the points of technique, which even our modern painters are unable to duplicate or properly analyze. In the case of the famous painting in Milan, known as *The Last Supper*, many thousands of persons have stood before it in awe and spiritual humility, fascinated, too, by its mystical spell and yet unable to determine what it is that makes it seem to be a thing alive with a spiritual, mystical story that tells itself to one's very soul.

Those familiar with the technique of art try to explain the mysterious elements of that great painting by pointing out that Da Vinci used a new law

in his composition of grouping of the characters seated at the table with Jesus, and that he has arranged them in groups of three characters to each group, and has thereby unconsciously invoked a law that has its subtle appeal to some responsive element in our spiritual natures. The mystic knows that this grouping of the characters according to the law of the triangle does have its mystical appeal, but that is not the only mystical element in that famous painting. I have been analyzing it carefully for a number of years and I have found at least seventeen mystical principles in that painting, and yet I sense that I have not discovered many, many others far more important than the ones I have found. There is mysticism in the shades and tones of the colors he used. There is mysticism in the arrangement of the hands and the feet. There is a spiritual significance in the eyes and in the glances that are being exchanged by those seated at the table. These things are not by chance, but because of the mystical knowledge which was the foundation of Da Vinci's achievements.

And if one asks what in Da Vinci's scientific achievements made him famous as a scientist and, in fact the foremost revealer of nature's great laws, one must admit that it is the mysticism which he revealed in those things usually considered grossly material and purely scientific.

One of the foremost contentions of Da Vinci in his writings on *esthetic mysticism* is the idea, briefly expressed in his own words, that "all knowledge is of the senses." He meant not only the objective senses but the psychic or spiritual senses as well. However, to illustrate his meaning he used the physical senses, and especially the eye and its functioning, as one of the ideal channels for the reception of universal truths. He argued that the eye first, and the ear second, were the most important in this regard. He claimed, however, that the poet failed to reveal the great truths, which the artist could reveal, and that the musician came nearer to revealing the great truths



than did the poet; although the artist, in his estimation, was the most capable of all.

His explanation for this is purely mystical and truly sound and rational. He claimed that the poet was able to give us only one impression and one idea at a time, for he was limited to words which had to be seen by the eye individually and which could convey only a limited impression at one time. Therefore, the ideas suggested in words were always lacking in that harmonious grouping and relationship to other essentials which made a harmonious composition. The artist on the other hand was able to paint or depict his story in a manner such as to convey one central idea to the eye with a proper grouping of secondary essentials so related to the primary one that all of them formed a harmonious group, giving the mind a harmonious impression or a complete concept. The musician was able to do this same thing but perhaps to a more limited degree.

Harmonic Composition

We will recall that Da Vinci was an accomplished musician and, therefore, competent to criticize and comment upon musical compositions. I am happy in the fact that years ago I, too, learned from my mystical studies the truths which Da Vinci expresses regarding artistic, musical, and literary compositions. He says that in a simple melody, consisting of one note being played at a time, we have the *one idea impression* which the poet finds as his limit. In a chord of notes we have a composition of harmonious impressions being conveyed to the ear at one time, and, therefore, giving to the spiritual and psychic natures of our beings an impression that has a central idea with its related and harmonious elements giving it a background and a more nearly perfect picture. With the proper harmonic notes played by a second hand giving us an additional chord, we add to the complex impression on the ear; for the tone colors and details of the composition cause an impression that is no longer a simple idea but a very composite one, almost as complete as a picture. In this argument we discover some of the mystical principles which Da Vinci used, *not unconsciously*, but very masterfully

in his paintings. This the technical critics of art, not being students of mysticism, have failed to realize, but every mystic and every spiritually attuned individual senses this quality when he stands before Da Vinci's masterpieces.

Speaking further on this principle of impressions creating proper harmonic compositions in our minds, Da Vinci says: "Harmony cannot be bred otherwise than in instants in which the relative proportions of things are seen or heard." In speaking of the mystical art of his compositions, or of the compositions in art or music by any master, he says: "The outer (practical) work must be the indication of the inner understanding."

Da Vinci, like the true mystic, warns us, however, of the work performed by those who have merely a marvelous *imagination* as a foundation for their creations, as different from that by those who have *lived and experienced* the things they portray. He constantly refers to the fact that *experience* is the only foundation for true understanding, and that we must come to experience the things of life, both good and bad, joyous and sorrowful, if we would develop the true understanding of life, and that no amount of imagination or impersonal logic can supplant actual experience. When he speaks of experience and understanding, he reminds that he wishes the word *understanding* to be realized in contradistinction to *mere sense impressions*, and he makes a very definite distinction between "the whole Higher Power of recognition and *mere observation*." He also refers to *mere observation* as the Lower Power, and says that the Higher Power of recognition must be *born of experience*. Therefore, he exhorts us to put no faith in authors who have wished by the force of imagination alone to make themselves interpreters between nature and man, and warns us not to give ourselves up to those things of which the human mind is incapable, and which cannot be demonstrated by any natural example.

The whole life of Da Vinci proves that he adhered to his injunction, which he proclaimed should be the law of every artist, poet, sculptor, and scientist: "You must compete with nature!" He claimed that the artist in painting

must learn how to give us that harmonious arrangement of essential elements in form, perspective, and color which nature presents in her inimitable way, and that although no artist can successfully compete with nature in such compositions and in the portrayal of colors, he must constantly attempt to do so. So with the sculptor and the writer as well as the musician. In his scientific experiments in what must have been a marvelously equiped laboratory at one of the Rosicrucian temples or universities, he constantly sought to duplicate nature's constructive process, and, therefore, experimented with transmutation and with spontaneous generation and other processes whereby nature created and produced the marvels which we witness.

It was in such experimentation that he learned the great truths which made him the greatest of all scientists. Naturally in his *esthetic mysticism*, and in the nobility and spiritual beauty of his

life, he attempted to imitate the Christ Spirit, and to duplicate the spiritual, creative, processes of the Cosmic. This made Da Vinci a man beloved by many, adored by those who were his intimate friends, and at the same time one who was greatly feared by the enemies of Light and Knowledge. It is a fact that, as the greatness of his career became known and the enemies of Light, as well as the admirers of his work, sought to fathom his personal history, and as years passed and the research work continued, there has been nothing found in his whole life that indicates a moral or ethical weakness, or any element of character other than of spiritual nobility and mystic sublimity.

Well may all mystics, and especially all Rosicrucians, love Da Vinci; and certainly in the library of every Rosicrucian, or in the sanctum of every mystic, there should be a picture of Da Vinci or a reproduction of one of his famous paintings.

MYSTICAL CHRISTMAS CARDS

Greet your friends with a thought which truly reflects your mystical insight and understanding of the Christ anniversary. Send cards that arrest attention with their unusual color and design. This combination will mean a good deal more to many of your friends than a lavish and expensive gift. We have designed a beautiful folder-card, deeply effective in its inspirational phrasing. The folder, *with envelop to match*, is printed in several colors and carries an inconspicuous symbol of the Order. The entire make-up of the card suggests something above the ordinary. Send for yours *now* and avoid "last-minute" difficulties. They are economically priced this year at \$1.50 (10/9 sterling) for 10, or \$3.50 (£1/5/- sterling) for 25, postpaid.

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Rosicrucian Park

San Jose, California

PUZZLED OVER A PRESENT?

Do you find it hard to select the proper gift for a friend? Would you like him, or her, to be completely satisfied this Christmas?

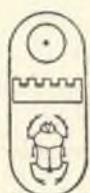
Send a Gift Certificate and let them select an item of their own choosing from the great variety of articles in our Supply Bureau. Distinctively and expensively designed to resemble checks, these certificates are issued in any amount over \$1.00 (7/2 sterling). Simply send us the name and address of the person or persons who are to receive this gift, together with the amount designated for each, and we will mail the certificates to you or to the person receiving them, as you wish. They will be redeemable at face value for dues, fees, or any item in the Supply Bureau.

Remember to order early!

ROSIKRUCIAN SUPPLY BUREAU

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Temple Echoes



NWILLINGLY brought into the comity of nations in 1853, Japan has ever since engrossed the Western world as a charming enigma. About the turn of the century, Lafcadio Hearn wrote that another fifty years would have to pass before Japan could be interpreted completely. Such calculations were based on the tempo of progress of an era unable to foresee or measure the disruptions and violence of growth in the new century. Hearn's fifty years have passed, and with them that Japan which was to him a reality.

Today, another, newer, more modern Japan—in many ways almost a stranger to its older self—makes its demands upon our understanding. The country's present strategic position in world affairs so different from that of any time in the past makes one welcome everything which fosters a better acquaintance with the people and the country.

Throughout the month of September in the San Jose Art Gallery of the Rosicrucian Egyptian, Oriental Museum an exhibition of contemporary Folk Art of Japan has surprised, pleased, and made friends for Japan of the thousands who have visited it.

In folk art, the heart speaks its thoughts without affectation and in all sincerity. As Coleridge so rightly said in reference to poetry, "What comes from the heart goes to the heart." The fundamental integrity of a people thus lies open to view without disguise, and it is a heart-warming experience to the Westerner to view those things which the Japanese fashion for his daily use and comfort, and to find in them beauty that is clean, sturdy, utilitarian.

They tell Japan's story in a way that is immediately convincing.

On September 7, Mr. Obayishi of the Consul General's staff in San Francisco spoke feelingly of what the new Japan hopes to accomplish in her recent venture into Democracy. Two color films were shown at that time, *Gateway to Japan* and *Picturesque Japan*, which in every way gave added emphasis to Mencius' remarks: "To see once is better than to hear a hundred times." Such a remark might be applied equally well to the exhibit itself—and to these words of description.



Appreciations of a happy summer are still drifting into the Dean's office at R. C. U. Many fratres and sorors who felt uncertain of their educational background found the auditing system at R. C. U. suiting them to a "T." What is auditing? That provision by the university that any frater and soror who does not feel up to the pressure of homework and examinations may "sit in" on a course of his choice and enjoy all the benefits of classwork at R. C. U. without the actual study necessary for a certificate. What more inducement need any timid member have for a thrilling three weeks at Rose-Croix University?

* * *

Any alumnus (or alumna) of Rose-Croix University who wishes information regarding the new plans set for accomplishment of the Rose-Croix Alumni Association should write to: Mrs. Harold Venske, Solvang, California, P.O. Box 22.



September brought most staff members and officers back to their desks refreshed by vacations in various parts of the country. With so many coming

from other parts of the country to California for their vacations, it may be thought that Californians merely stay at home. Some of them do—but the Pacific Northwest calls to some, Hawaii to others, and some (as did the Grand Secretary of AMORC) go as far as Mexico.

* * *

Weekly convocations in the Supreme Temple were resumed in September and in October the Rose-Croix University fall and winter series of lectures began. On October 5 a large class took the First Degree initiation in the Supreme Temple. It would seem the season of '52-'53 is off to a solid start.

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The Appellation Rite, mentioned in this department in September as an important feature of this year's convention proceedings, deserves another word now: It was performed by Frater Paul Deputy of the Instruction Department. Through the hectic attempt to be several places at the same time, the Temple Echoes reporter, otherwise a reliable newsgatherer, nearly exhausted himself. Consequently, he nodded once or twice and confused two individuals. Fratres Piepenbrink and Deputy were fairly ubiquitous during the days of convention and it must have been during one of their changes that your unsuspecting reporter came in. Both of them have forgiven him for his blunder in confusing them; so it is hoped that everyone else will, too. Next year he promises to have an assistant watcher—to watch him watch the others.

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Señor Raul José Fajardo is a newcomer to the Latin-American Division in Rosicrucian Park. A varied background, long residence in the United States—including three years in the army stationed at Wright Field, Dayton, Ohio—and much teaching experience all suggest Señor Fajardo's fitness for his post. In addition, he plays the flute.

Señor Fajardo is a native of Cuba, having been born in Santiago de Cuba

on February 17, 1919. After a grammar and high school education there, he came to California's Curtis Wright Technical School at Glendale to further his interest in aeronautics.

From there he went to Harlow Aircraft Company as a design engineer where a long business career might have developed had it not been for the draft. Three years of army experience followed at Wright Field, Dayton, Ohio. Then back to California and Leland Stanford to study under the G. I. Bill of Rights—Romance languages and philosophy this time, with the acquisition of two degrees, A.B. and M.A. He served there as instructor in Spanish for three years, and also taught in the Center for Adult Education at night.

A return to Cuba about this time gave him the opportunity to teach a course in Comparative Religion at the University of Santiago de Cuba as a visiting professor, and later to give the same course at the University of Havana under the auspices of the Center of Human Engineering.

Two books have grown out of Señor Fajardo's experience thus far and indicate the scope of his questing thought during his years of concern with mundane matters. Both are in Spanish and were published within a year of one another: They are *The Universal Soul* (1951) and *The Universal Conscience and Marti* (1952)—both, be it said, in understandable harmony with the Rosicrucian teachings.

However serene the outward course of events, Señor Fajardo had inner conflicts. From the mystic to the mundane and back again. From ritualistic religion to evangelism, always with a conviction that a middle way of union must exist. Having passed through San Jose numerous times in his journeys, Señor Fajardo once stopped at Rosicrucian Park and made inquiry about the Order. He was satisfied its teachings would fortify him for his further search and give him necessary direction. And now he is here helping others in the way he himself has been helped. A happy circumstance for all concerned.

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The greatest remedy for anger is delay.—SENECA





Exotic Customs of Old Mexico

By WILLIAM F. HAACK, F.R.C.



ACH year, on November the second, the Indians of Oaxaca observe the "Day of the Dead," and commune with the spirits of their departed ones. The period is ushered in on the first day of November, at twelve o'clock noon, by shooting off aerial bombs to signify the arrival of the angels, who come to prepare for the reception of the spirits at noon on the following day.

In preparation for this observance, the cemeteries are profusely decorated with candles, beautiful flowers and floral arrangements. On many graves, articles that had been dear to the owner may be seen. A child's grave may be covered with toys and playthings that had belonged to it. Food is placed on the graves for the spirits. Families go to the cemeteries early in the day. They bring their meals and eat them as though again with their loved ones.

In the homes, altars are erected, highly decorated, and food is placed on them. The natives believe that the spirits partake of the food, at least in essence. Many of them say that they see the spirits of their loved ones.

Prior to the Day of the Dead, the markets abound in special novelties suitable for the occasion—miniature figures of skeletons, skulls, and crossbones, men carrying a coffin on their shoulders, and many other symbolic items.

A special rich bread is baked during this season, in which many eggs are used and the outsides of the loaves are decorated with appropriate designs. The demand for eggs at this time creates a scarcity, and the prices go up.

Community Festivities

The Christmas season opens early in December, with festivals held in honor

of patron saints. We observed the festival held for La Soledad, the patron saint of Oaxaca, which lasted for several days, at the church of La Soledad in the city of Oaxaca.

During this period, special church services are held, and in the courtyard, dancing is engaged in during the day, by native tribes in their ancient colorful tribal costumes, performing native dances to native music. It is a beautiful sight to see each of the twenty-five distinctive tribes represented, going through their performance with the brilliantly colored gowns scintillating in the bright sunshine.

The festival centers around the church, and for blocks the streets are shut off to traffic, for they are densely occupied by vendors of various foods, novelties, and wares. The natives, with their women and children, come from distant villages, many on foot, covering a journey of two or three days each way. Those who have come from afar sleep at night, beside their place of business, on the street pavement, sidewalk, or churchyard, and wrapped only in blankets.

From December 16 to December 24, "Posada" processions are in order. These are unique and different in character from any Christmas celebration in any other country. The posada is centered around the Nativity of Christ, and represents Joseph and Mary seeking shelter during their journey to Bethlehem, lasting nine days. With a miniature of Joseph and Mary, the procession calls at various homes, where at first they are denied entrance, but finally they find a place that gives them refuge. After admission, a period of festivities is set in motion which is usually centered around a "Piñata."

The piñata consists of a large earthen vessel, highly decorated with colored tissue paper and ribbons, and filled with fruits and sweets. It is suspended from

a high point by a rope, one end of which is held by one of the party. Individuals are blindfolded singly, given a stick, and asked to strike and break the piñata. However, this is made difficult by the person holding the free end of the rope, for he will pull the piñata up and out of reach when it is in danger of being broken too early in the proceedings. Finally the piñata is broken, or allowed to fall to the floor and break, after which all those present scramble for the contents.

The various churches combine posadas with their ceremonies. The procession carrying the miniature of Joseph and Mary is organized inside the church, followed by candle torchbearers, after preparatory services. When ready, they march outside and around the churchyard, then reappear at the church door, which they find closed. A series of alternate chanting now begins between those outside and those on the inside of the church, as they plead for admittance. Finally they are admitted, and the ceremonies take on the spirit of rejoicing. At the end, instead of breaking a piñata, gifts which have been accumulated are presented to all of the children present.

The posadas were established by Augustinian and Franciscan priests directly after the conquest of Mexico by the Spaniards, with the object of substituting a pagan celebration with a Catholic one, since it was the custom of the Aztecs to celebrate—precisely during Christmas time—the advent of Huitzilopochili, the god of war.

During the Christmas season, each home usually has a Nacimiento. This is an altar with a crib or cradle in which the Christ Child lies, attended by Joseph and Mary, the shepherds, and the Three Wise Men. Much skill and ornamentation is embodied in these Nacimientos, which are offset by an artistic background of moss and lighted candles. The Nacimiento takes the place of Santa Claus as observed in the United States. Santa Claus can be found only here and there in the larger more modernized cities.

On Christmas Eve, "Calendas" are organized. These are illuminated processions at midnight, originating at each individual church. Those churches that

have the funds to do so construct elaborate and artistic electrically-lighted floats on trucks, representing scenes from the Nativity. Those churches that do not have the funds for floats content themselves with special illuminated banners or an illuminated balloonlike object that bears the name of the church. A procession of torchbearers is attached to each church group, carrying protected candle torches, mounted on long sticks. The design, color, and shape of the candle protectors are individual to each church group and present a very colorful effect, like a moving mosaic of multi-colored jewels, as they parade around the city square. The whole effect is highlighted by the occasional appearance of one of the beautiful electric-lighted floats, like a dazzling super gem, set in a chain of lesser ones. The procession at Oaxaca lasted from ten p. m. until midnight, when the worshipers disbanded to attend mass at their respective churches.

The evening of December 25 ushers in the eating of the "Bunuelos." This is a pancakelike pastry of crisp texture, served with a special sauce in a small dish. After the contents are eaten, the dish is thrown on the street pavement and broken. In the block in which the serving is done, broken crockery, inches deep, fills the street.

This practice is the outgrowth and perversion of an ancient custom of the Zapotec Indians. It was the custom of the Zapotecs to keep yearly records of *seven periods, each of 52 days*, allowing the extra days of the year, including those of leap year, to be days of relaxation when no work was done. It was their belief that at the end of each seven-cycle period there was always a possibility that the world would come to an end. When this did not happen, they would break their tablets and start a new set.

The natives get a great thrill out of breaking the bunuelos dish. It appears to give them an outlet for some inner urge. At the present time, the practice of breaking the dishes has been commercialized to such an extent that it continues from December 25 to January 6, the "Day of the Kings." On this day it is customary to exchange gifts be-



tween individuals, instead of on Christmas Day as is done in our country.

New Year Wishes Objectified

On December 31, New Year's Eve, the Zapotec Indians hold special ceremonies and rites at their small shrine on the countryside near Milta, just off the Pan-American highway. The natives come here by oxcart, on foot, on burros, or by special buses. This is the sacred site where they make their New Year wishes. Each family selects a small spot of ground, where they camp and work out their hopes for the New Year.

Before leaving their homes the family usually have their wishes written out on paper; these are blessed by their local priest. The paper is carried with them, and is again blessed at the shrine, and rubbed on the cross in the shrine for good luck. After this, they retire to their respective spot and visualize their wishes by actually building a miniature of their hopes. If it is a house they want, they will build a small model of sticks and stones. Should they wish a pair of oxen, they will place a pair of miniature oxen in a small enclosure. For a good crop of corn or cacti, they will lay out a small field in regular rows, and plant it with leaves of corn or cactus. Should they desire a baby in the coming year, they will

place a small doll in a crib in a little house. Or, if they want to buy a burro in the coming year, they will go through the process of haggling about the price until a satisfactory sum has been arrived at, feeling that when the time comes for the purchase, they will be able to strike a good bargain. Small stones are used to represent money in these transactions. They work on their wishes through most of the night, sitting beside their small fires, and finally sleep there on the ground until morning.

Our group of about twenty-five was the first of any size that had ever been permitted to visit and walk among the natives as they were working on their wishes. Most of them seemed friendly when their work was praised. It was an inspiring sight to approach this sacred ground, at ten p. m., with its sacred shrine set on slightly elevated ground, under the bright stars and with hundreds of small fires studding the darker shadows of the ground in the distance. These people seem to be more sincere about their New Year's wishes, and put more concentration into them, than most people of other countries, who merely wish and forget.

These native festivals, which seem exotic to travelers, are outlets for the same inner needs common to all people and expressed in psychologically similar ways in every part of the world.

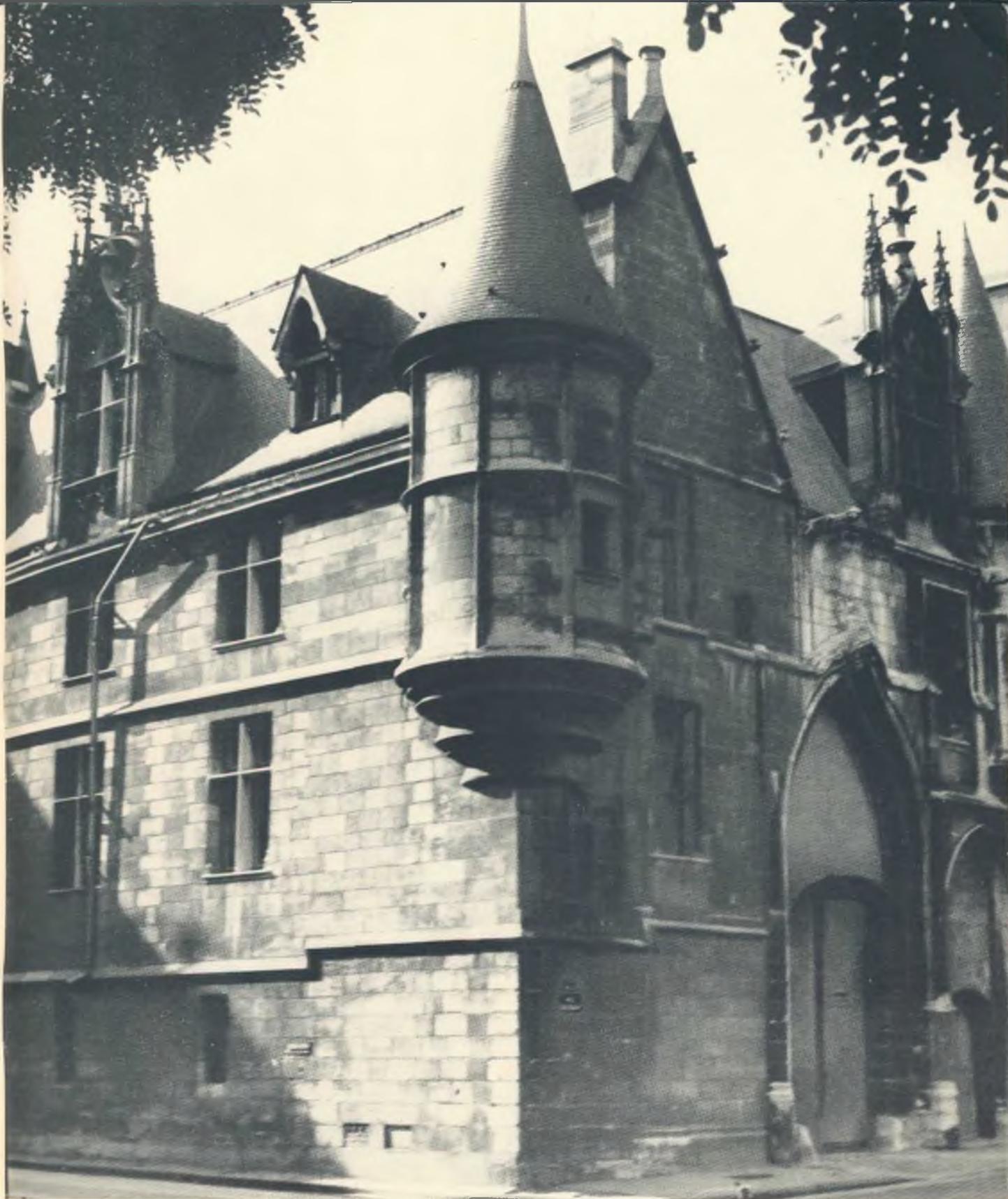
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(Photo by AMORC)



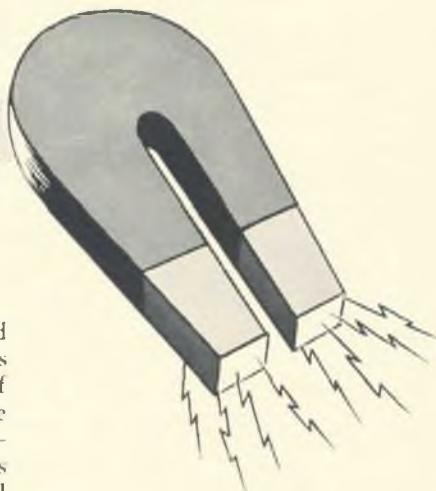
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The addresses of other Grand Lodges, or the names and addresses of their representatives, will be given upon request.

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Melbourne, Victoria: Harmony Chapter, 25 Russell St. Edith H. Mason, Master, Flat 1, 166 Power St., Hawthorne.
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Rio de Janeiro: Rio de Janeiro Chapter, Praça da Independencia 10, 2º andar, Walter Berger, Master, Rua Assembleia 104, 5º Andar, Sala 503.
Sao Paulo: Sao Paulo Chapter, Rua Riachuelo 275, 8º Andar, Salas 815-16, Antonio Fulco, Master, Rua General Lecor, 50-Casa 5 "Trav. Particular," Ipiranga.

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Wellington: Wellington Chapter, I.O.O.F. Hall, Norman Spencer, Master, 65 Farnham St.

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San Juan: San Juan Chapter, 1655 Progreso St., Stop 24, Santurce, Ana Palmira Vivas, Master, Box 8205, Stop 22, Santurce.

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Maracaibo: Cenit Chapter, Calle Beloso Nr. 9-B. 27, Elio Soto Martheyn, Master, Carabobo Calle 94, No. 2A-38, Apartado 713.

* (Initiations are performed.)

Latin-American Division

Armando Font De La Jara, F. R. C., Deputy Grand Master

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